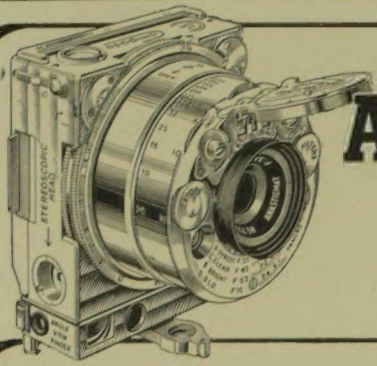


THE ILLUSTRATED LONDON NEWS.



PERETTE—BY FRANÇOIS BOUCHER.
By COURTESY OF FRANK T. SABIN, 154, NEW BOND STREET, W.1



Among those
present...

Let's see, all ready for the road? . . . car keys



pen



wallet



cigarette case



lighter




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I carry it in my waistcoat pocket  wherever I go

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RFW107

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Swan



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Swan Pens

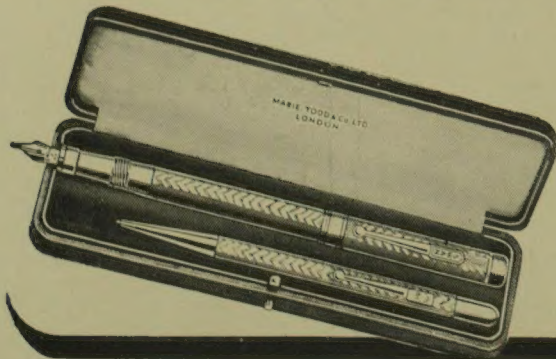


Illustration shows Swan Pen and Fyne-Poynt Pencil in presentation case No. L204 RG 60/- . Other sets from 16/6. Visofil Swans, 25/- . Leverless Swans from 17/6. Other Swans from 10/6. In many styles and colours, with nibs to suit all hands. Illustrated lists from Mabie, Todd & Co. Ltd., Sunderland House, Curzon St., Mayfair, London, W.1, and Branches.

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AND
HANDS



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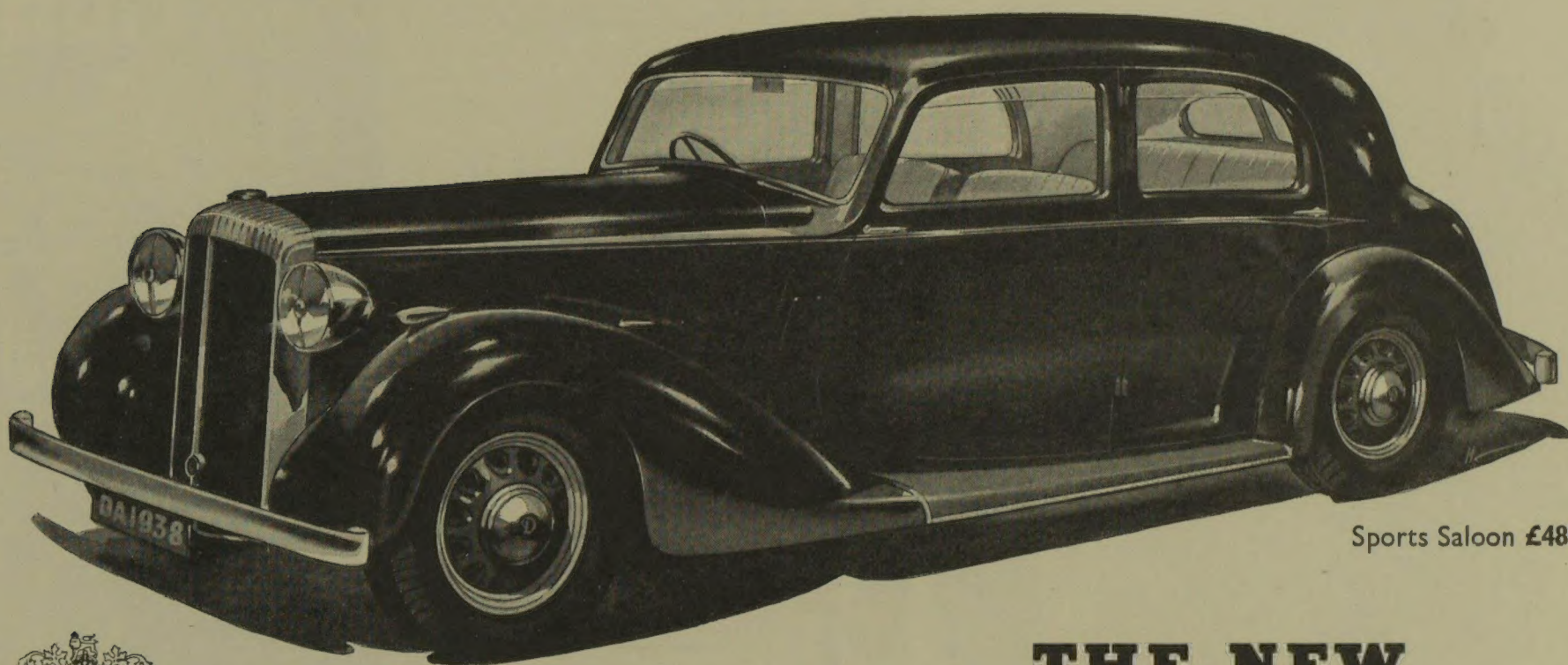
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CVS-153

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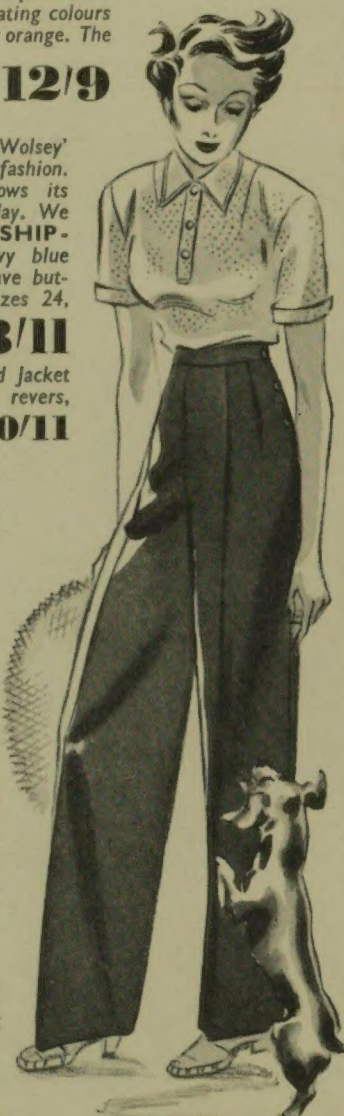
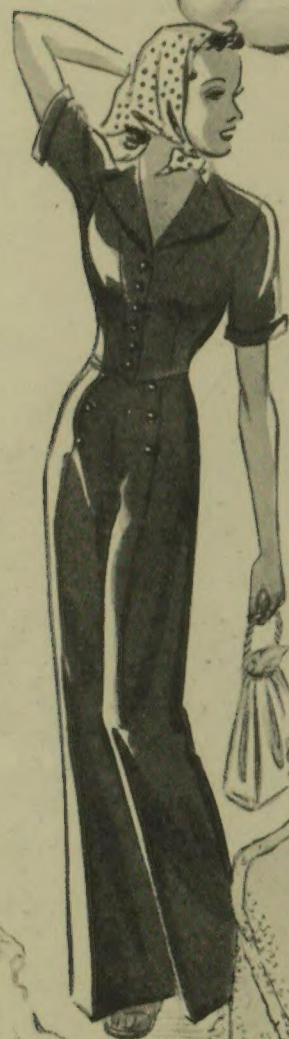
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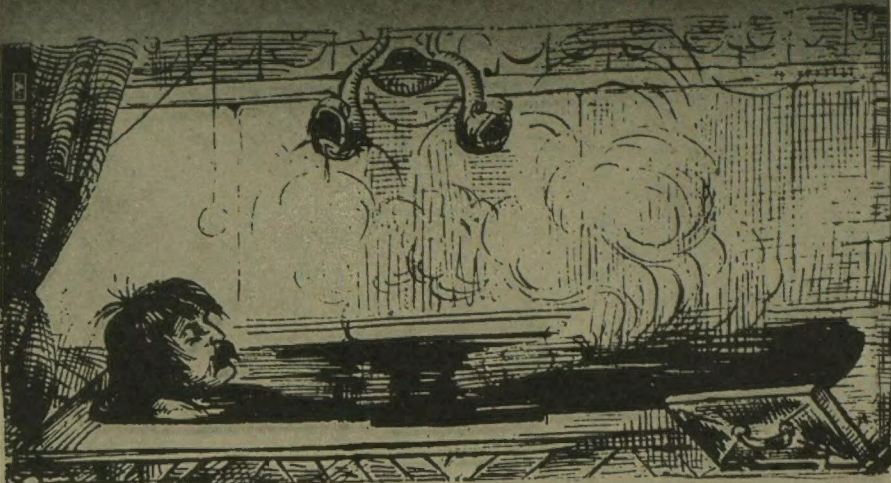
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has assuredly given you many an hour's amusement. Like an old acquaintance he has become so familiar that you gladly defer to his judgement. Listen, then, to what he has to say about Baden-Baden in his classic "A Tramp Abroad" published in London in 1881: —

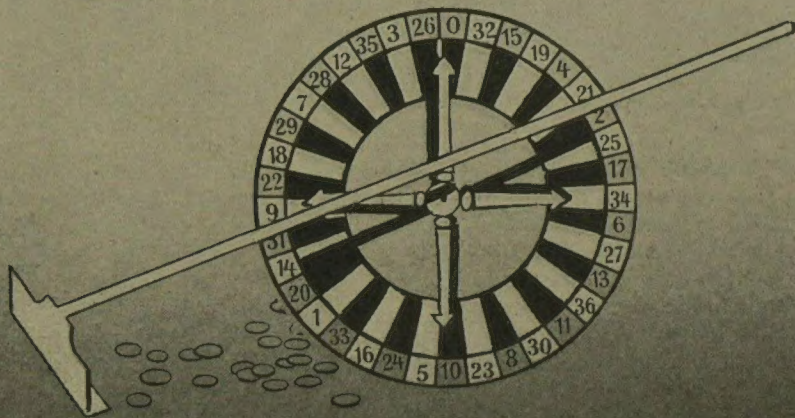
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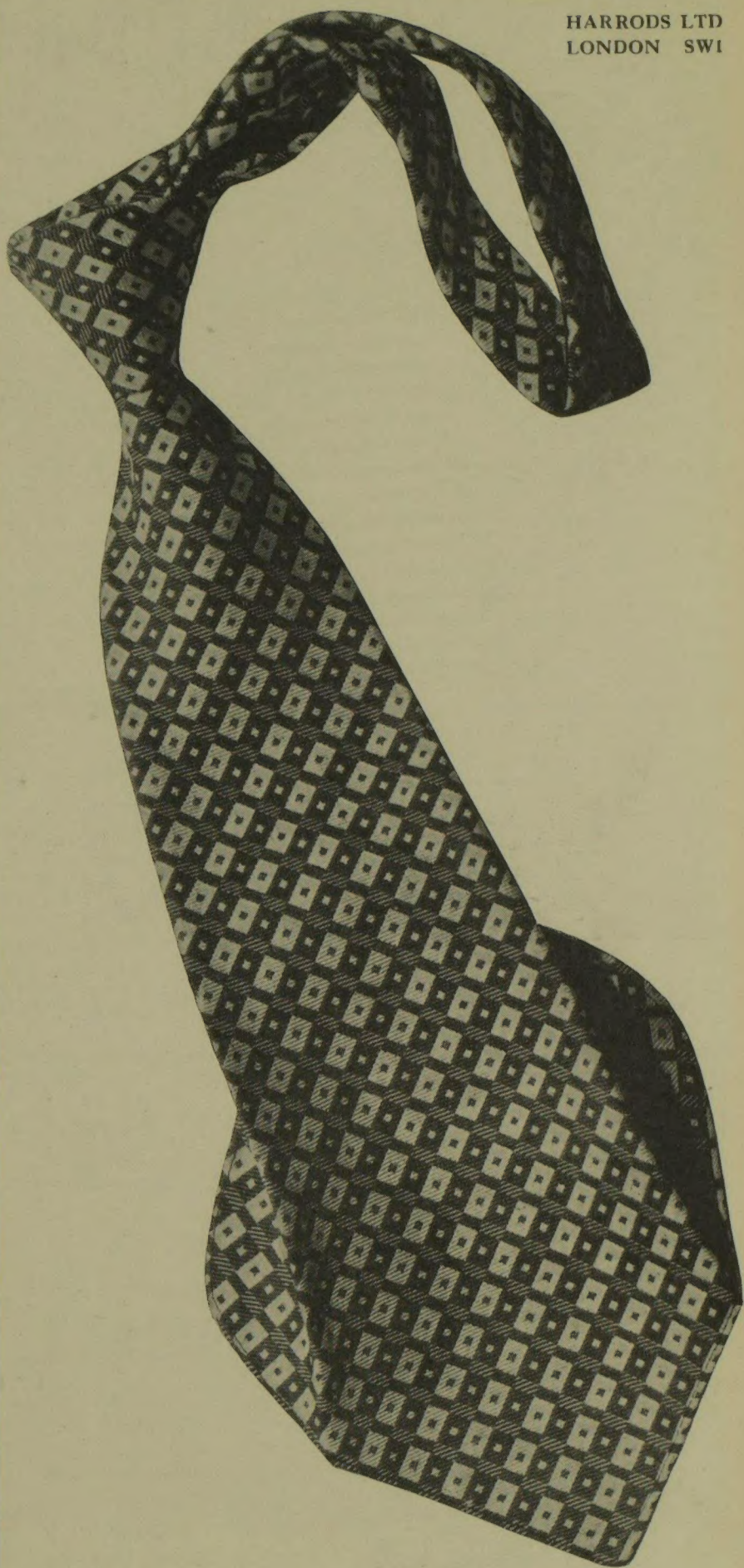
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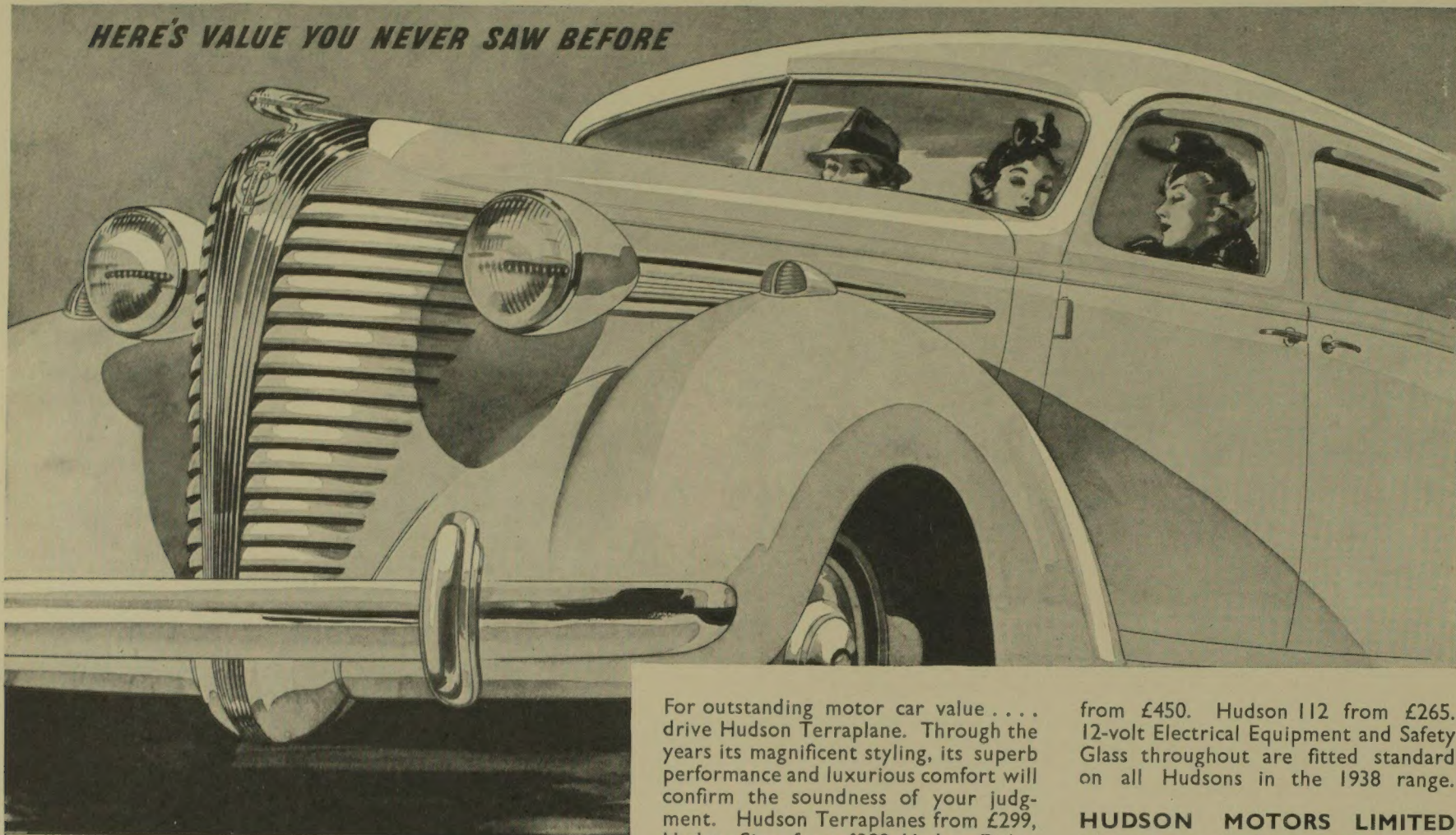
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only a really superb tie is made *this* way. Three only are carefully cut from a silk square of unrepeatable design, and will knot and hang perfectly throughout their decorous and useful life. The picture shows but one from a really astonishing collection of designs in all colourings. Large shape 8/6. Three for 24/6.

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One of the attractions of the garden is the fountain, which throws a jet to a height of 230 feet; higher than any other on the Continent. There is also the oldest open-air theatre in Germany, which dates from the year 1690.

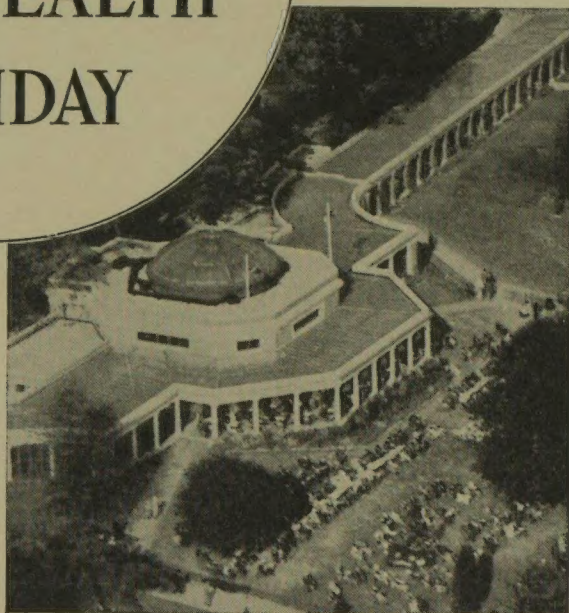
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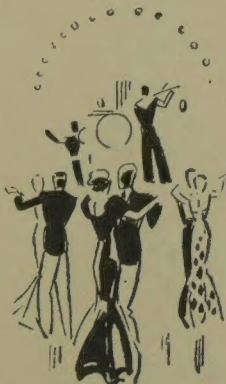
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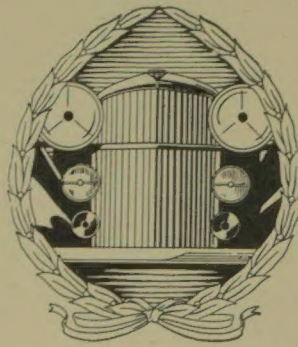


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SATURDAY, MAY 28, 1938.



THE QUESTION OF THE NAZI MOVEMENT IN CZECHOSLOVAKIA: A DEMONSTRATION BY MEMBERS OF THE SUDETEN GERMAN PARTY, CARRYING BANNERS AND WEARING WHITE SHIRTS, WITH BLACK TROUSERS AND CAPS, AND HIGH BOOTS, AS SUBSTITUTE FOR A FORBIDDEN UNIFORM.



By ARTHUR BRYANT.

IT used to be a custom in past centuries, whenever, as sometimes happened, the English climate failed to provide its customary downpours, to set apart a day for solemn fasting and supplication for rain. The mere doing so seemed to be enough, for, more often than not, by the time the fast fell due the rain had already come. In fact, I can recall in history more than one occasion when the day itself was marked by torrential downpour, the rain descending steadily on the roofs of the churches while the worshippers within assembled in wet clothes to pray against drought. It was, indeed, usual on such occasions to temper ecclesiastical ordinance to the uncertain realities of the English weather by transforming the service at the eleventh hour into one of thanksgiving.

So if I write about the drought this week, I have no one but myself to blame if, when these words appear in print, the drought is a thing of the past and we are all grumbling, not at the dearth of rain but at what is more usual in this country, the excess of it. I sincerely hope so. I shall look a fool, of course, but that is no great matter, and greatly preferable to having one's well-dried up, one's fruit and vegetables perished, and one's neighbours ruined. One fool the more exposed in a world so extravagantly peopled with them already can make no difference to anyone. But so many millions of gallons of milk or loaves of bread the less means a great deal.

A drought has always been a social and economic disaster—the oldest in all man's long-recorded experience. Elijah offering his evening sacrifice for rain, and the cloud no bigger than a man's hand coming up out of the sea over the thirsty land, is the eternal type of the struggle between men's needs, so pathetic and insistent, and the inscrutable forces of nature. But a drought in the modern world, while still a social and economic disaster, can also serve as a useful political reminder. It recalls us to the fact that to live at all we are subject to powers which are outside our control altogether. It is these powers that give us life in the first place, and it is in their mysterious and inescapable hands to deprive us of it in the end. Not all the triumphs of science have been able to alter that fundamental and disturbing background to human existence. We are thinking, rational creatures, able to perform a great variety of interesting tricks, such as flying from one end of the earth to the other in three days, turning productive green fields into unproductive streets overnight, or propelling ourselves, at a great expenditure of money, noise and air-pollution, at several hundred miles an

hour down some formerly quiet coast of sands. We may—though this we cannot know for certain—be immortal spirits. But we are certainly natural and animal creatures. For we still depend for all we do on that uncertain fugitive factor—the breath of life. And if the sun does not shine or the rain fall on our fields, that which nourishes the breath of life is withheld. We may escape its effects ourselves by our superior control of the means of distribution. But sooner or later somebody has to suffer.

Drought is only one of the many reminders of those greater and uncontrollable powers beyond life which our simpler forbears called God, but which our modern rationalists in their schemes for "planning" and "reforming" all things terrestrial seem largely to ignore. Flood, tempest, earthquake, pestilence of man, beast or plant, are others. Science sometimes appears to be setting up defences against these external menaces to man's security. It

to present her bill. Whether he realises it or not—and most of our city dwellers do not—man is still dependent on that all-powerful and all-pervading Nature of which he is a part. "Escape me never" is the inscrutable reply to his restless, puny attempts to emancipate himself from that control.

Can humanity, or any specially privileged section of it, get on without Nature's age-long schooling? Can brain take the place of instinct? Can the intellectual, even assuming that his mind is the repository of all wisdom, instruct mankind as effectively as Nature has been wont to do? On that answer the future of all our Utopias, even of our very existence as a people, depends. It is no use potting the fruits of the higher thought into school text-books, and distributing them to the people's children, if those same children are unable to learn from them those essential lessons that the slow, maturing seasons, and the harsh, living earth have taught the sanguine, passionate sons and daughters of man throughout the centuries. When the people cannot distinguish between lies and truth in the essential matters on which their whole existence depends, when they can be got to march to all-destroying war or revolution for a meaningless catch-word, when the sights and sounds around them and the very air they breathe are denuded of all those natural calming and healing influences which they, as natural animal creatures, require if their nerves are to do the work of prompting and guiding for which nerves were created, then what we call civilisation is assuredly doomed. So it was with the great city civilisations of the past. Those who attempted to scale Heaven by the Tower of Babel perished because, in their ignorance, they climbed too far from the earth which was their natural nourishment.



THE "FÜHRER" OF THE SUDETEN PARTY AMONG THE GERMAN MINORITY IN CZECHOSLOVAKIA, WHOSE ACTIVITIES ARE OF MOMENTOUS IMPORTANCE IN EUROPE: HERR CONRAD HENLEIN SPEAKING AT A SUDETEN DEUTSCH GATHERING.

Herr Conrad Henlein has occupied a prominent position on the European stage recently. He was born on May 6, 1898, in the village of Maffersdorf, near Reichenberg (now Liberec), in the Sudeten mountains, on the northern border of Bohemia. There he was educated, and, when war broke out, he joined the Austrian Army and saw service on the Italian front. He was made prisoner, and sent to a camp in Sardinia, where he spent two years. After the war he became a bank clerk in Bohemia; but all his spare time was devoted to the new gymnastic youth movement among the Germans in Czechoslovakia, known as the *Turnbewegung*. This became more and more political in tone. By May 1935 Herr Henlein found himself at the head of the Sudeten German organisation, at the time of their great success in the Czechoslovak Parliamentary elections.

conquers, or at least temporarily subdues, some age-long scourge—plague, cholera or smallpox. But even as it does so, new ills seem to be entailed on man, as often as not by the same hand. His newly acquired mastery over certain of the forces of nature has necessitated a new form of social organisation—the slavery of the factory, the thoughtless inhumanity of mass-production, the life of the pavement as opposed to that of the field. Regimented in vast towns and denied that natural and unconscious teaching that Nature gives to all her children, and which from time immemorial has been the chief educative influence of man, humanity seems to be fast losing its balance and to be rushing headlong into mass insanities and suicides that threaten it shortly with a far more wholesale purge and destruction than any famine or pestilence has yet achieved. For Nature continues

So we come back in the end to the Hebrew prophet building his altar of supplication to the Lord and digging a trench about it for the sacrifice. But as he well knew—being a seer—it was not his puny hands that brought the fire out of Heaven that consumed this sacrifice. And the watching people knew, as Elijah meant them to know, that there was a God in Israel who was greater than all the four hundred and fifty prophets of Baal, and on whose power they and all men depended.

"And Elijah said unto Ahab, 'Get thee up, eat and drink; for there is a sound of abundance of rain.'" Perhaps there will be on the day that this idle essay first appears in print. It is a sobering thought that there is no man on earth, however clever, who knows whether there will be or not.

NAZI ENTHUSIASM IN CZECHOSLOVAKIA: DEMONSTRATIONS BY SUDETEN GERMAN MEN, WOMEN AND BOYS.



IN THE TOWN NEAR WHICH TWO MOTOR-CYCLISTS WERE SHOT BY POLICE: THE "BROWN HOUSE" AT EGER, THE HEADQUARTERS OF THE HENLEIN MOVEMENT.



FLYING THE FLAG OF THE SUDETEN GERMANS: THE HEADQUARTERS OF THE AGRARIAN PARTY, WHICH JOINED FORCES WITH HERR HENLEIN'S MOVEMENT, AT KARLSBAD (KARLOVY-VARY).

THESE photographs show vividly the fervour with which the Nazi movement in Czechoslovakia has been carried on by the Sudeten Germans, whose leader is Herr Henlein. An official statement issued at Prague describing the "regrettable incident" near Eger, a frontier town on the western border, said: "A motor-cycle with two riders was driving under suspicious circumstances. Both riders . . . had been signalled by the police to stop. . . . The riders failed to obey, and did not even slow down. On the contrary, they drove the motor-cycle in the direction of the policemen, who . . . after calling on them again to stop, fired, aiming to hit the front wheel. . . . The bullet, unfortunately, hit both riders instead, because the police were firing down-hill." Both motor-cyclists, who were farmers, were wounded and subsequently died. An official investigation was ordered.



NAZI YOUTH IN CZECHOSLOVAKIA: A BOYS' BAND HEADING STANDARD-BEARERS IN A DEMONSTRATION, AND WEARING THE REGULATION WHITE SHIRTS DESPITE THE COLD (SHOWN BY SNOW ON THE ROOFS).

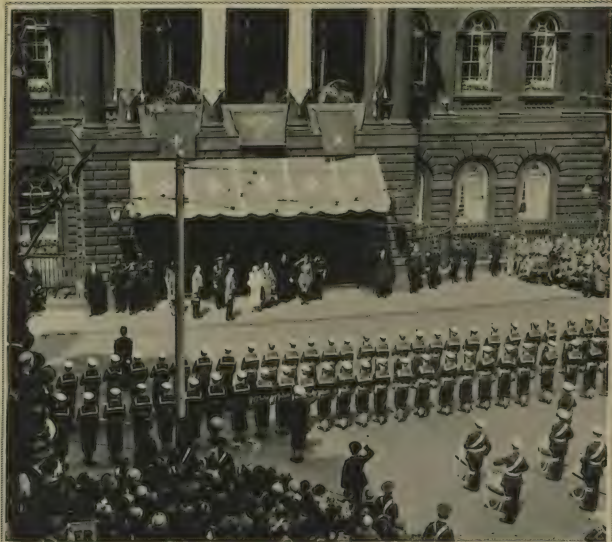


SHOWING (IN THE RIGHT FOREGROUND) AN ONLOOKER GIVING THE NAZI SALUTE: A DEMONSTRATION OF SUDETEN GERMANS, WITH THEIR FLAGS, IN THE PRINCIPAL SQUARE OF A CZECHOSLOVAKIAN TOWN.



THE FEMININE ELEMENT IN THE NAZI MOVEMENT AMONG THE SUDETEN GERMANS OF CZECHOSLOVAKIA: WOMEN SUPPORTERS OF HERR HENLEIN PARADING, AND SOME GIVING THE NAZI SALUTE.

THE ROYAL TOUR OF LANCASHIRE: THE KING AND QUEEN VISIT MANCHESTER, LIVERPOOL, BOLTON, AND ROCHDALE.



THE KING AND QUEEN AT LIVERPOOL: THEIR MAJESTIES, STATIONED UNDER A CANOPY OF SCARLET, GOLD AND PURPLE BEARING A FLEUR-DE-LIS DESIGN, AT THE TOWN HALL; WITH THE GUARD OF HONOUR MOUNTED BY THE MERSEY DIVISION OF THE R.N.V.R. IN THE FOREGROUND.



THEIR MAJESTIES ARRIVING IN AN OPEN CAR AT WAVERTREE PLAYGROUND, LIVERPOOL, WHERE SOME OF MASSED EXERCISES: FIELD-MARSHAL H.M. THE KING AND THE QUEEN ACKNOWLEDGING THE CHIEFS OF THE SECTATORS. (G.P.U.)



"THE OVERPLUS SEEMED TO BE CLINGING TO THE VERY WINDOW-SILLS OF THE BUILDINGS": A VIEW OF CROWDED CASTLE STREET WHEN THE KING AND QUEEN APPEARED ON THE BALCONY OF THE TOWN HALL, LIVERPOOL, BEFORE LUNCHING WITH THE LORD MAYOR.



THE KING AND QUEEN'S VISIT TO MANCHESTER ON A DAY OF ALMOST CEASELESS RAIN: THEIR MAJESTIES ON THEIR WAY TO THE TOWN HALL, WHERE THE KING FORMALLY DECLARED OPEN THE £700,000 EXTENSION IN A SPEECH IN THE NEW COUNCIL CHAMBER. (G.P.U.)



A MARKED FEATURE OF THE ROYAL TOUR OF LANCASHIRE—THEIR MAJESTIES' INTEREST IN EX-SERVICE MEN: THE QUEEN SHAKING HANDS WITH AN EAGER GROUP AT BOLTON. (J.B.)



AT BOLTON ON THE FINAL DAY OF THEIR TOUR: THE KING AND QUEEN ARRIVING AT THE TOWN HALL ACCOMPANIED BY LORD DERBY, LORD LIEUTENANT OF THE COUNTY.



THE KING PRESENTING NEW COLOURS TO THE 5TH BATTALION THE KING'S REGIMENT (LIVERPOOL) AND THE LIVERPOOL SCOTTISH (THE QUEEN'S OWN CAMERON HIGHLANDERS) AT GOODISON PARK, EVERTON: HIS MAJESTY (CENTRE) AT THE DEDICATION CEREMONY. (G.P.U.)

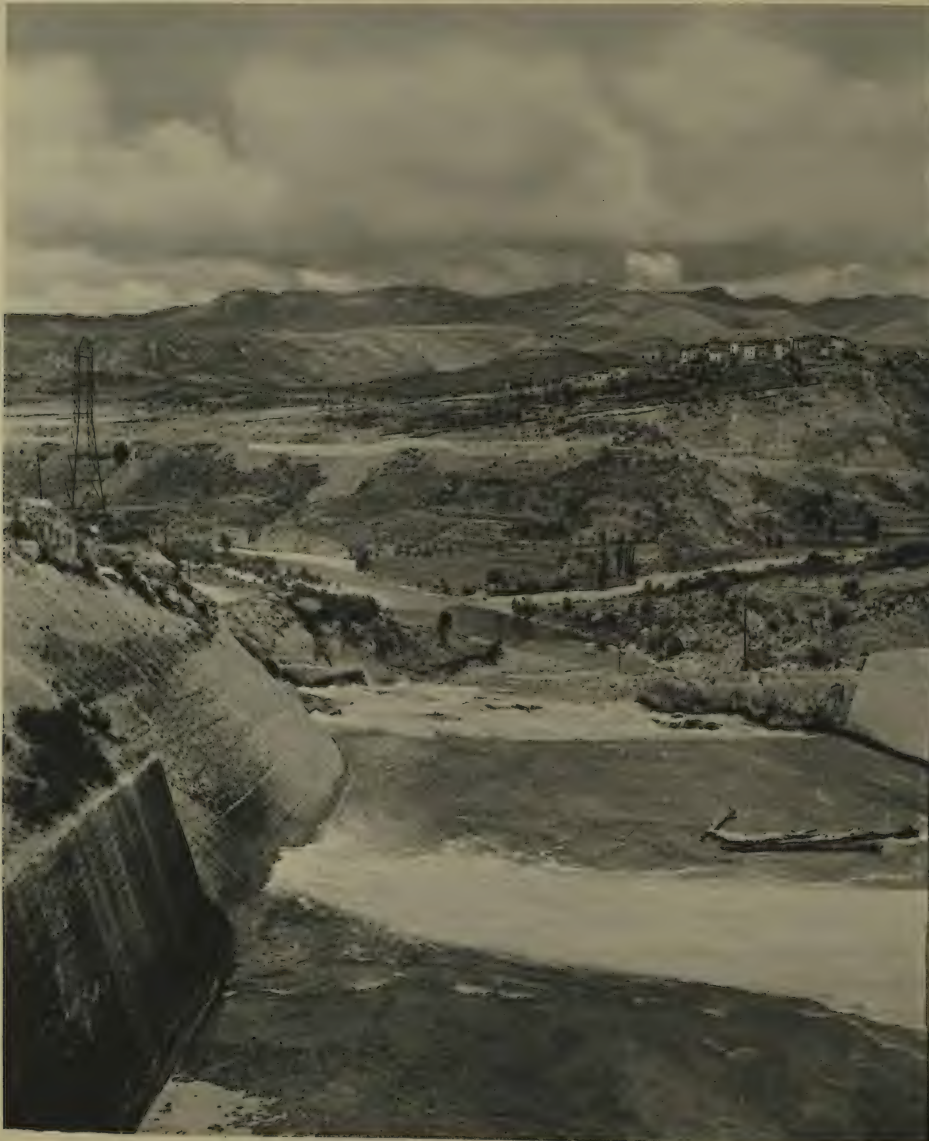
The four-days' visit of the King and Queen to Lancashire (the early period of which was illustrated in our issue of May 21) was concluded on May 20. On May 18 their Majesties visited Manchester, where the King formally opened the £700,000 extension to the Town Hall. On the following day they reached Liverpool, where they drove to Wavertree Playground to watch a display of massed exercises by some one thousand school-children. The King and Queen were obviously impressed by the drill, which they said was

the most memorable display that they had seen in the course of their tour and the King instructed Mr. Gordon, chairman of the Education Committee, to convey his congratulations to all who had taken part in it. When this demonstration had concluded, their Majesties drove to the Town Hall, where a guard of honour of the Mersey Division of the Royal Naval Volunteer Reserve was mounted; and appeared on the balcony in response to the cheering from the crowded streets around it. After lunching with the Lord Mayor,

the King and Queen drove to the Everton Football Ground at Goodison Park, where his Majesty presented new Colours to the 5th Battalion the King's Regiment (Liverpool) and the Liverpool Scottish (The Queen's Own Cameron Highlanders)—a ceremony watched by some 50,000 spectators. On the last day of their visit their Majesties went to Bolton and Rochdale, and at the former town the Queen spoke to a group of ex-Service men and shook hands with them. This interest was a very marked feature of the Royal

tour and the King and Queen made a point of having disabled men indicated to them so that they could greet them individually. On completing the tour, the King sent the following message to the Earl of Derby, Lord Lieutenant of the county: "The Queen and I are deeply moved by the loyal and enthusiastic reception so characteristic of the County Palatine which has been given to us during the past four days. Will you please convey our heartfelt thanks to the people of Lancashire."

BARCELONA'S CHIEF SOURCE OF ELECTRICITY IN FRANCO'S



THE CENTRE OF A GREAT HYDRO-ELECTRIC SYSTEM, WHOSE LOSS CRIPPLED INDUSTRIAL

The capture of the village of Tremp, in north-eastern Spain between Lerida and the Pyrenees, by Navarrese troops of General Franco, was officially announced on April 7. With reference to this action, a "Times" correspondent wrote: "The big electric power plant and the large reservoir, a few miles outside the village, which supplies the greater part of the electric power to Barcelona and the rest of Catalonia, has also been surrounded. The reservoir, which is about

six miles long and a mile and a half wide, is formed by damming the River Noguera. It is an important victory. Several villages in the vicinity of Tremp have also been taken, as well as other electric power plant farther south in the valley, and a reservoir on the way to Balaguer, about seventeen miles north-east of Lerida. Anxiety in Barcelona is understandable, since continued Nationalist progress beyond Tremp might seriously cripple the industry of Catalonia."

HANDS: A POWER-STATION SUPPLYING MOST OF CATALONIA.



ACTIVITIES IN BARCELONA: THE TREMP BARRAGE IN THE VALLEY OF THE RIVER NOGUERA.

Some of the actual results were indicated in a later report, from Barcelona, on April 11. "Restrictions on the use of electricity," it was stated, "are being imposed to meet the reduced power available since Tremp and other power-stations were lost. Current is turned on only at certain hours. The use of lifts is confined to hospitals and factories." On page 950 of this number we give two other illustrations concerning the Tremp barrage, quoting an article on it

by a French writer, M. Robert Chenevier. After describing Tremp and subsidiary hydro-electric power-stations, of which it is the centre, he writes: "All this group, which represents a milliard and a half of pesetas, was constructed between 1915 and 1934. It is the most important in Spain." The Tremp barrage is 205 metres (226 yards) long and 28 metres (92 ft.) high. It has made it possible to regulate the flow of the River Ebro. (Photograph by L. Deschamps.)

BOOKS OF THE DAY.

and his merry men are with us, playing the imperial game under the shadow of English cathedrals, or, on occasion, English gas-works, everything of Australian origin may be considered topical, especially as it is only a few months since we were celebrating the 150th anniversary of British settlement there. I have lately accumulated quite a batch of books about the island continent.

Two of them deal with a remarkable story of personal vicissitudes during and after Captain Arthur Phillip's historic voyage that resulted in the foundation of Sydney. One of these two also has deep interest as a footnote to literary history, by revealing, apparently for the first time, full details of James Boswell's benevolent association with the heroine of the adventures. This, in fact, is the main motive of "BOSWELL AND THE GIRL FROM BOTANY BAY." By Frederick A. Pottle. Illustrated (Heinemann; 5s.). Here the distinguished editor of Boswell's "Journal of a Tour to the Hebrides" (the first edition from the original manuscript, published in 1936) displays again his flair for literary detection, having followed up many clues and pieced together fragments of evidence revealing Boswell's charity to Mary Bryant (*née* Broad), a long-suffering young woman convict, who was pardoned and released after her return to England. Death had deprived her both of husband and children, and her terrible experiences had included an open-boat voyage of escape (from the new penal settlement to Timor) as desperate as that of Bligh after themutiny in the "Bounty."

Mr. Pottle's delightful book, which I could wish ten times longer, owes its modest dimensions to the fact that it was written as a lecture—a presidential address to the Elizabethan Club of Yale University. The author has added a few items of information subsequently collected, and an appendix of notes citing documentary sources. The recovery of Boswell's Journal, it is pointed out, has disproved the idea that his chief ambition was literary fame. "What James Boswell," we read, "thirsted after more than the juice of the grape was to make speeches in the House of Commons or to sit on the Woolsack. . . . An idle, unhappy, dissipated man, but a man who in his feckless wandering through life had managed to perform more acts of kindness than the majority of his successful colleagues. . . . From the first of his professional life he had shown extraordinary interest in poor criminals whom no one else would defend, and this interest he kept to the end of his life. It was inevitable that when, early in July 1792, he read in his newspaper of the Botany Bay convicts, he should at once have roused himself from his lethargy of woe and hurried down to Newgate to interview them. . . . He at once became very zealous on their behalf, and they looked to him as their sole advocate."

Extracts from Boswell's Journal describe his various meetings with Mary Broad (the surname he always used), his final good-bye to her at Southwark, whence, as he had arranged, she sailed for her home at Fowey, and his parting promise of "ten pounds yearly as long as she behaved well." He mentions that earlier on the day of her departure (Oct. 12, 1793), since she could not write, he had written "two sheets of paper of her curious account of the escape from Botany Bay." So far, unfortunately, these much-desired documents have not come to light. In the diaries of William Johnson Temple (published in 1929) was quoted a letter from Boswell, written at Auchinleck, his Ayrshire estate, to his brother David in London, within seven months of his own death, asking David to pay £5 to a certain Cornish parson at Lostwithiel, who "takes charge of the gratuity to Mary Broad." The editor of Temple's diaries could not identify her (as Boswell's Journal had not then appeared), but this letter gave Mr. Pottle the clue which he has pursued to such good effect in the present work.

Mr. Pottle rejects emphatically any suggestion of a love-affair between James Boswell and Mary. Throughout the book he avoids sentiment, but in one brief passage he describes poignantly what he is careful to mark as

"two imaginary pictures of her" during the boat-voyage—pictures which had arisen unprompted in his mind. Such is the correct and scholarly way of differentiating between fact and fiction in a historical work, as against the modern method of writing history in the manner of a novel. In his concluding paragraph the author pays a fine tribute to a much-tried character. "Nor can I tell you," he writes, "anything more about Mary Bryant's life from the day that Boswell parted with her at Beale's Wharf, except that she must have been living in Fowey or the vicinity a year later. The parish registers of Fowey and Lostwithiel contain no record of her re-marriage or burial. A woman named Mary Bryant was married to one Richard Thomas at St. Breage parish in 1807; that may be our Mary, who would then have been only forty-two, but I doubt it. I am sure that we shall find out more about her. I hope that it will prove that she emigrated to

America, and became the ancestress of someone now reading this book. I can say with complete sincerity that I know of no one whom I should more proudly claim as my forbear than that heroic girl who escaped from Botany Bay and was befriended by James Boswell."

Research and imagination are mingled in another book where the same episode is the basis of a picturesque narrative, half-novel and half-history, entitled "THE STRANGE CASE OF MARY BRYANT." By Geoffrey Rawson.

There are certain discrepancies, however, in Mr. Rawson's book, both between different parts of it and between his statements and those of Mr. Pottle, although Mr. Rawson's list of authorities includes most of those mentioned by Mr. Pottle, besides a good many more. Where divergences occur, I cannot tell which is right, but Mr. Pottle inspires me with more confidence as a sifter of evidence. At the end of his book Mr. Rawson, who makes no mention of Boswell, leaves Mary, after her release from Newgate, in the care of a "gentleman of high rank in the Army," who is said to have visited her in prison and taken her away in his carriage. Mr. Pottle quotes the same story (from the contemporary *Dublin Chronicle*), but adds: "This is almost certainly one of those 'inventions' which eighteenth-century newspapers did not scruple to mix with their genuine news accounts. From it Becke and Jeffery (joint authors of a novel—"A First Fleet Family"—based on Mary's adventures) got the suggestion for Lieut. Fairfax."

Mr. Rawson's preference for the name "Braund" (rather than Broad) is quite legitimate. It occurs in certain documents quoted, and it is a well-known Cornish name. I knew myself, some thirty years ago, Dr. Braund of Stratton, who had attended Hawker of Morwenstow. He told me that, when he was delayed in arriving to attend Mrs. Hawker (it was a ten-mile drive from Stratton to Morwenstow, and there were no motor-cars in those days), the Vicar would stamp about the house exclaiming: "Why tarry the wheels of Braund's chariot?"

Rather puzzling are some of Mr. Rawson's dates and his allusions to the offence for which Mary was originally sentenced to hanging or transportation. He opens with a dramatic description of Mary helping William Bryant to escape from gaol at Winchester in 1787, and following this is a record of her apparently consequent condemnation at Winchester on March 20, 1786. Later, he quotes another document stating that she was convicted at Exeter for assaulting and robbing another woman "in the King's Highway." Again, he refers to Mary as "a Devonshire girl" and a "strapping Devon girl," though elsewhere he cites a Newgate record describing her as "born at Cornwall."

This last statement agrees with Mr. Pottle's version. Alluding to the 200 women convicts who sailed with Captain Phillip for the Antipodes on May 13, 1787, he (Mr. Pottle) mentions "William Bryant, age unknown, a Cornish fisherman, sentenced at Launceston assizes in 1784 to seven years' transportation 'for resisting the revenue officers who attempted to seize some smuggled property he had,' and Mary Broad, a girl of twenty-two, who had been capitally convicted at the Exeter assizes in 1786 for participating with two other women in a street robbery at Plymouth and stealing a cloak. Concerning her earlier history we know nothing except that she came of a poor but respectable family of Fowey in Cornwall, that her father, William Broad, was a 'mariner,' and that she was baptized in Fowey Church on 1 May, 1765." People born on one side of the Tamar rather dislike being ascribed to the other, and locally a certain distinction is observed between Devon and Cornwall!

What Sydney owes to Admiral Phillip finds a counterpart in the debt of another Australian city to an equally

strenuous, but less fortunate, pioneer official, whose career is recorded in "THE LIFE AND LETTERS OF COL. WILLIAM LIGHT." By M. P. Mayo. Foreword by A. Grenfell Price, C.M.G., D.Litt. With Frontispiece Portrait (Preece, Adelaide). The scope of this book is indicated by Dr. Price thus: "With unpublished letters and diaries, Miss Mayo recounts with simplicity and impartiality the romantic but tragic story of that cosmopolitan genius who founded Adelaide. . . . For the South Australian period. . . . Miss Mayo presents important new material. This includes letters by Light which deal with vital decisions and conflicts in early South Australian history,

(Continued on page 982.)



THE SPANISH NATIONALIST OFFICER WHOSE CAPTURE OF BARCELONA'S CHIEF SOURCE OF ELECTRIC POWER WAS ONE OF THE MOST IMPORTANT FRANCO VICTORIES: GENERAL DE TELLA (LEFT) WITH A FRENCH JOURNALIST AT THE TREMP BARRAGE.



MACHINERY OF THE GREAT BARRAGE AT TREMP, ON THE RIVER NOGUERA, NEAR LERIDA, CONNECTED WITH THE PRINCIPAL POWER-STATION RECENTLY CAPTURED BY GENERAL FRANCO'S FORCES: THE HUGE METAL LEVERS THAT CONTROL THE SLUICES.

On the preceding double-page in this number we illustrate the great power-station and barrage near the village of Tremp, between Lerida and the Pyrenees, that recently fell into the hands of General Franco's forces. Regarding this event a French writer, M. Robert Chenevier, says: "General Héli Rolando de Tella was only a Colonel when, on April 7 last, at the head of eight battalions, he captured Tremp and the seven most powerful hydro-electric stations that supply Catalonia. His victory made no great stir. Nevertheless, it was one of the most important so far gained by the Nationalist armies. Thereby they reduced the industrial life of Catalonia very considerably. When the General, who received us with perfect courtesy, explained that henceforth the districts of Barcelona could only use electric light for two hours each, and not simultaneously, we realised the full significance of the battle of Tremp, doubtless a military success of the first order, but above and before all an economic victory."

Photographs by L. Deschamps.

Illustrated (Robert Hale; 12s. 6d.). Among the author's previous books is one on "Admiral Bligh," and in his present volume, like Mr. Pottle, he includes a map showing the comparative length and routes of Bligh's boat-voyage and that of Will and Mary Bryant. Mr. Rawson has worked on a much larger scale, allowing him plenty of room for expansion and "corroborative detail." He has, I think, caught the spirit of the story, and he describes vividly Phillip's expedition, the convict transportation system, and the savage penalties then inflicted in England for slight offences. With an eye on international affairs, he also preserves a sense of proportion.

A MASTERPIECE OF MESOPOTAMIAN SCULPTURE ABOUT 4000 YEARS AGO.

PHOTOGRAPH BY THE LOUVRE EXPEDITION AT ABU KEMAL (ANCIENT MARI). WORLD COPYRIGHT STRICTLY RESERVED. (SEE ARTICLE ON THE NEXT PAGE.)



MEDIAEVAL IN FEELING, BUT FASHIONED THOUSANDS OF YEARS EARLIER: THE FINE HEAD OF AN ALABASTER STATUE, OF ABOUT 2000 B.C., FROM THE PALACE AT MARI. (ACTUAL SIZE.)

This remarkable work of early Mesopotamian sculpture, some four thousand years old, is one of the outstanding discoveries made during the last season of excavations at Abu Kemal, on the site of Mari, the capital of an ancient kingdom on the Euphrates. In his article on page 952 describing the latest researches of the Louvre expedition there, under his direction, M. André Parrot mentions the circumstances in which this and two other sculptures of high quality were found, in a sanctuary of the great Palace at Mari. They had

been left behind in one of the chambers by robbers who had plundered the shrine in antiquity, and had stolen offerings concealed in a secret hiding-place. Unfortunately, the body of the alabaster statue to which this beautiful head belongs did not come to light. In a note on the above photograph, M. Parrot compares the head to mediæval statuary produced thousands of years later. Fig. 9 (on page 954 of this number) shows the head lying *in situ* at the actual spot where it was found.

NEW RELICS OF MESOPOTAMIAN CULTURE 4000-5000 YEARS AGO.

FURTHER DISCOVERIES AT MARI: SCULPTURE AND JEWELS FROM THE LARGEST KNOWN PALACE OF THE THIRD MILLENNIUM B.C.; A TEMPLE WITH SACRED MARRIAGE BEDS; AND EVIDENCE OF AN EXECUTION.

By ANDRÉ PARROT, Director of the French Expedition to Mari, Associate Curator of the Louvre, Professor of the Ecole du Louvre.
(World Copyright strictly Reserved. See Illustrations on the Opposite Page and Pages 951 and 954.)

THE excavation of the city of Mari, the different phases of which have already been described in *The Illustrated London News* (Oct. 13, 1934, pp. 543-547; Sept. 7, 1935, pp. 401-403; Oct. 30, 1937, pp. 763-765), has been continued during the course of two further campaigns in the spring and autumn of 1937. Three excavations were undertaken, situated respectively at the temple of Ishtar, the Palace, and the Ziggurat, the last revealing a monument whose existence was unknown at Mari hitherto. The photograph taken by the French Military Air Force shows the relative positions of the different sections of work, still separated by large, untouched zones (Fig. 1).

The temple of Ishtar, discovered in 1934, was studied each year, stage by stage. Four sanctuaries had been built at the same place (3000-2000 B.C.); when the earliest of these had been removed, three vaulted stone tombs appeared (Fig. 8), two of which had been anciently robbed, while the third, although it also had been rifled, still yielded rich burial furniture: pottery, with two examples of "scarlet ware" (Fig. 11), bronze objects, and gold and silver jewellery (Fig. 10). In this last tomb we found on the ground the head of a criminal who had been executed.

The manner of his death had been as follows: two bronze pins had been thrust, one into his throat, the other into the back of his neck; there is no doubt that a living sacrifice had been made in this royal tomb. These tombs probably belong to a dynasty prevailing at Mari at the end of the Jemdet Nasr epoch or at the beginning of the Early Dynastic Period, and represent the earliest period yet found at this site.

This year, the second excavation—that of the Palace—proved once more the most important. The majority of the workmen were stationed there, since we hoped to bring completely to light the Palace discovered in the spring of 1935. In April 1936 we already had 138 rooms or courts. During April 1937 we had 220 rooms or courts and an area of buildings comprising more than five acres; even so, at least a quarter of the building area undoubtedly still remains to be revealed. The campaign of the autumn of 1937 showed that this estimate was accurate. It is certainly the most complete example of architecture for these early periods (about 2000 B.C.) that has been found up till now in the course of Mesopotamian excavation (Fig. 2). An important discovery here is in the northern front, where a very beautiful porch, reached by a staircase, displays a fine stone pavement (Fig. 13). Passing through rooms of varying size, one reaches

the most important court of the Palace, leading into the Audience Hall; here, where visitors were received by the king, the walls were decorated with paintings (see *The Illustrated London News*, Oct. 30, 1937, p. 764, No. 3). Special suites, comprising living-rooms, bathroom and kitchen, were put at the disposal of the king's guests. From the great court a succession of stairways and landings formed a sort of processional way leading to what must have been, judging from the rich decoration of the two end chambers, a sanctuary. The door of the *cella* was of carved wood inlaid with bone; in the *ante-cella* the offerings had been put together

(Fig. 12). Another small statue, burnt by fire, bore a text giving the name of Lâsgân. The sculptures, although damaged, give us a fair idea of the treasure which was hidden in the small royal chapel of the Palace of Mari. To conclude this part of our report about the Palace, we must add that several thousands of tablets were found stored away in the cupboards of the archives, or scattered in different rooms; the number collected reached nearly 25,000. M. Dossin, Professor at Brussels and Liège University, who accompanied us during the autumn of 1937, has deciphered a great many of them; and, thanks to his skilful reading, our knowledge of the whole story of the Babylonian world in the time of Hammurabi has been considerably widened.

The third excavation at Mari, not far from the Palace, revealed a ziggurat. We cannot yet give the complete results of this part of the work, on which

we are still engaged, but the first available information is important, as also are the objects discovered. Let it suffice to say for the moment that the ziggurat still towers over the plain, reaching a height of nearly fifty feet, and that a temple, still in excellent condition, had been cut in its side (Fig. 5). It opened on to a large terrace, and on either side of the entrance stood sacrificial altars; blocks hollowed out for libations, and stone tables for the sacrifice of animals. One entered the sanctuary by a long and narrow passage leading to a big chamber, against the walls of which stood large beds, probably connected with the rite of the *hieros gamos*. This temple was reserved for the few who were initiated, and to achieve entry was certainly difficult. Fierce animals kept vigilant guard, for in the sanctuary facing the door stood two bronze lions, their jaws snarling, ready to leap (Fig. 4).

These two figures, half-buried in the ruins, had not been greatly damaged, but to disengage them called for careful technique and hard work. Actually, they were made of wood, over which a thin bronze leaf had been pressed; the metal had quite worn away in many places, partly through damp and partly through the passage of time. M. Pearson, architect to the Dura-Europos Mission, who had previously carried out so perfectly the removal of the paintings from the Palace walls, now had the same success with these bronze animals (e.g., Fig. 3). Using boiling paraffin, gauze bindings and plaster, he first freed the animals and then fixed them up so that they would survive the long journey to Paris. M. André treated them in a way that makes it possible for them to be exhibited, the one at the Louvre and the other at the Aleppo Museum (Figs. 6 and 7). One can thus see for oneself that the artists of Mari made remarkable animal studies, and that metal-work held no secret for them.

M. Dossin learned from some of the tablets that the king Zimrilim kept live lions. The temple of the ziggurat shows that he had quite a number of them represented in effigy, if we may judge from the quantity of stone eyes

which were picked up on the terrace; the safeguarding of the sanctuary must have been assured by about fifteen of these sculptured lions. It is regrettable that Hammurabi's soldiers destroyed them. The two lions which have been spared give us an idea of art and its technique at the end of the Third Millennium B.C.



1. THE EXCAVATIONS AT MARI SEEN FROM THE AIR: A VIEW LOOKING NORTH-WEST AND SHOWING (IN FOREGROUND) THE GREAT PALACE; (LEFT) PART OF THE CITY NEAR THE TEMPLE OF ISHTAR; WITH UNTOUCHED ZONES BETWEEN.

Photograph by the French Military Air Force.

in a secret hiding-place (Fig. 14); this had been robbed in ancient times, but nevertheless three pieces of sculpture—two of great value—were found in its neighbourhood.



2. THE MOST COMPLETE EXAMPLE OF ARCHITECTURE AT ABOUT 2000 B.C. HITHERTO FOUND IN MESOPOTAMIAN EXCAVATION: THE GREAT PALACE AT MARI, THE LARGEST KNOWN OF THE THIRD MILLENNIUM B.C.—A CLOSER AIR VIEW SHOWING THREE YEARS' PROGRESS IN EXCAVATION (AS COMPARED WITH THAT GIVEN IN OUR ISSUE OF SEPT. 7, 1935, PAGE 402).

The magnificent head of an alabaster statue (page 951) had been left lying on the stairs (Fig. 9); the body was not found. Almost in the same place a small headless statue, bearing an inscription which gave the name of Prince Idi-ilum of Mari, lay broken in two; in this case, it was the head which was lacking

A TEMPLE WITH SACRED MARRIAGE-BEDS GUARDED BY BRONZE FIGURES OF LIONS.



3. PRESERVING ONE OF THE BRONZE-COVERED WOODEN LIONS WITH BOILING PARAFFIN, GAUZE BINDINGS AND PLASTER: THE FIRST STAGE IN THE PROCESS—MRS. PEARSON (RIGHT) AND DURU AT WORK.



4. AS IT EMERGED FROM THE EARTH NEAR THE DOOR OF THE SANCTUARY IN THE ZIGGURAT AT MARI: ONE OF THE LIFE-SIZE LION FIGURES BEFORE THE PRESERVATION PROCESS WAS APPLIED.

IN his article opposite describing his latest discoveries at Mari, M. André Parrot gives a very interesting account of the ziggurat, a tower 50 ft. high, and the adjacent temple, opening on to a broad terrace, as shown above in Fig. 5. The descriptive note on this photograph reads in full as follows: "The sanctuary at the base of the ziggurat. Two effigies of lions were found inside, guarding the door. In the foreground is the terrace. On either side of the entrance are sacrificial altars and blocks of stone hollowed out for libations. Inside, against the wall, is a large panelled bed, probably connected with the rite of the *hieros gamos*" (that is, "sacred marriage"). This temple was reserved for the initiated few, and its privacy was indicated by the ferocious-looking bronze lions placed at the entrance. These figures were made of wood and covered with thin bronze leaf, and, much of the metal having worn away, required careful preservation. The inlaid eyes were made of stone, blue-grey for the pupils, and white for the eyeballs. Certain tablets discovered at Mari revealed the fact that one of its kings had kept live lions, and the quantity of stone eyes picked up on the terrace indicated that many were portrayed in sculpture. The ziggurat temple

(Continued below.)



5. SHOWING (AGAINST THE INNER WALL) A LARGE PANELLED BED, PROBABLY CONNECTED WITH *HIEROS GAMOS* (SACRED MARRIAGE) RITES: THE ZIGGURAT TEMPLE AT MARI, WITH ALTARS AND LIBATION BASINS.



6. ONE OF ABOUT FIFTEEN LIONS (REPRESENTING LIVE LIONS KEPT BY THE KING OF MARI) WHICH HAD GUARDED THE ENTRANCE TO THE SACRED MARRIAGE CHAMBER IN THE SANCTUARY AT THE ZIGGURAT: ANOTHER LIFE-SIZE LION FIGURE.

(Continued.)

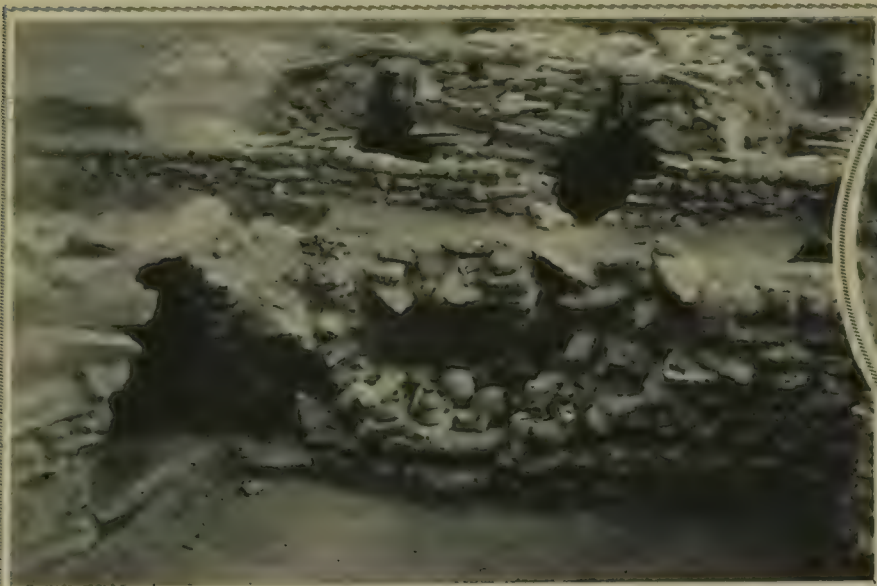
must have been guarded by about fifteen lion figures. Most of them were destroyed, probably for the sake of the bronze, by the soldiers of Hammurabi, King of Babylon, who sacked the Palace at Mari about 2000 B.C.

PHOTOGRAPHS BY THE LOUVRE EXPEDITION AT ABU KEMAL (ANCIENT MARI). WORLD COPYRIGHT STRICTLY RESERVED. (SEE ARTICLE OPPOSITE.)



7. ANIMAL ART IN THE THIRD MILLENNIUM B.C.: THE SAME LION AS IN FIG. 3, AFTER FURTHER PRESERVATIVE TREATMENT IN PARIS, READY FOR EXHIBITION; SHOWING THE INLAID STONE EYES.

JEWELS OF GOLD AND SILVER FIVE THOUSAND YEARS OLD; AND OTHER REVELATIONS OF MESOPOTAMIAN ART.



8. WHERE AN EXECUTED MAN'S HEAD WAS FOUND; ALSO THE JEWELS IN FIG. 10: A ROYAL TOMB (LEFT FOREGROUND), WITH TWO OTHER VAULTED STONE TOMBS BENEATH THE TEMPLE OF ISHTAR AT MARI.



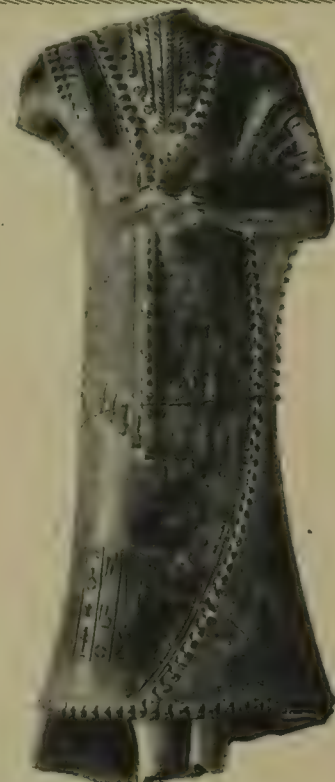
9. IN SITU WHERE IT WAS FOUND AT MARI: THE ALABASTER STATUE-HEAD ILLUSTRATED ON PAGE 951, HERE LYING WITH THE LEFT SIDE OF THE FACE ON THE GROUND AND SHOWING THE PROMINENT NOSE.



10. FOUND IN A ROYAL TOMB AT MARI (FIG. 8) DATING FROM THE END OF THE FOURTH MILLENNIUM B.C.: GOLD AND SILVER JEWELLERY ABOUT 5000 YEARS OLD. (WITH CENTIMETER SCALE TO SHOW SIZE.)



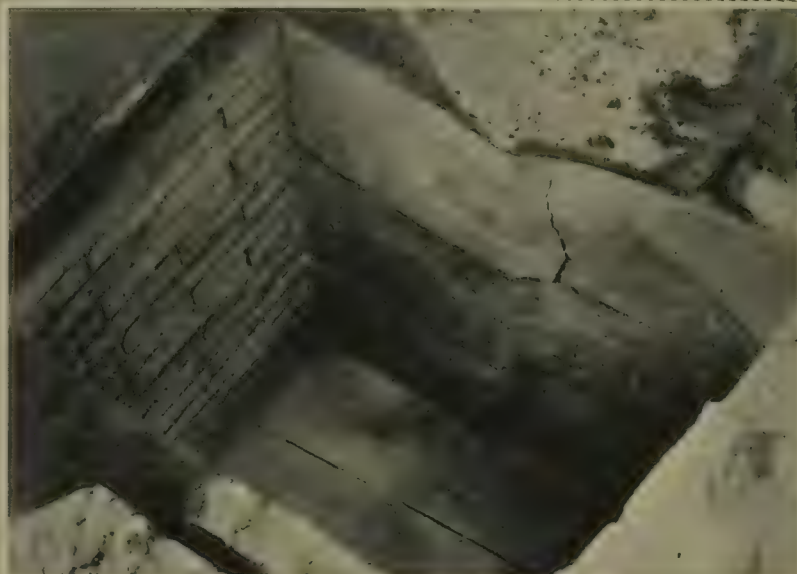
11. FUNERARY DEPOSITS FROM THE SAME ROYAL TOMB AS THE JEWELLERY SHOWN IN FIG. 10: POTTERY INCLUDING TWO EXAMPLES OF "SCARLET WARE," BEFORE 3000 B.C.



12. A RECORD OF ROYAL ROBES AS WORN SOME 4000 YEARS AGO IN MESOPOTAMIA: A HEADLESS STATUETTE (41 CM. HIGH) OF IDI-ILUM, PRINCE OF MARI (2300 B.C.).



13. A NOTABLE NEW DISCOVERY IN THE GREAT PALACE AT MARI: A PORCH WITH STEPS TO A FINE STONE PAVEMENT—(IN THE BACKGROUND) THE LARGEST COURT, LEADING TO THE AUDIENCE HALL.



14. A SECRET HIDING-PLACE FOR ROYAL TREASURES IN THE PALACE AT MARI, PLUNDERED IN ANTIQUITY: A STONE CHAMBER IN THE "PRIVATE CHAPEL," NEAR WHICH THE ALABASTER HEAD (PAGE 951) AND OTHER SCULPTURES WERE FOUND.

The great and varied interest of the new discoveries at Mari (modern Abu Kemal) in Mesopotamia, as described in M. André Parrot's article on page 952, is well represented in these illustrations. His descriptive notes on the photographs (numbered as above) are as follows: (8) "Three vaulted stone tombs beneath the Temple of Ishtar, dating from the end of the fourth millennium B.C. On the left a royal tomb which yielded rich burial furniture and evidence of a living sacrifice; (9) the

head of a magnificent alabaster statue, as found lying *in situ* on the stair of the royal sanctuary in the Palace; (10) gold and silver jewellery from the royal tomb; (11) pottery from the royal tomb, including two examples of 'scarlet ware' (before 3000 B.C.); (12) small headless statue of Idi-ilum, Prince of Mari (2300 B.C.); (13) the porch on the north front of the Palace; (14) the secret place in the royal sanctuary in which many sculptures were deposited, as if *ex voto* to the divinity."

VERDI'S "MACBETH" AT GLYNDEBOURNE: THE FIRST ENGLISH PRODUCTION.

PHOTOGRAPHS BY J. W. DEBENHAM, TAKEN DURING THE PERFORMANCE.



LADY MACBETH'S DRINKING-SONG AS THE TOAST OF HONOUR: THE BANQUET SCENE—A MAGNIFICENT SETTING ON THE ENLARGED GLYNDEBOURNE STAGE.



HOW BIRNAM WOOD CAME TO DUNSINANE: MALCOLM AND MACDUFF BESIDE THE FALLEN MACBETH, AND THEIR MEN WITH BOUGH-CROWNED BASKET-WORK SHIELDS.

Verdi's "Macbeth," originally produced in 1847, and revised by the composer for the Paris revival of 1865, opened (on May 21) the fifth summer festival of opera at Mr. John Christie's famous Glyndebourne Opera House on the Sussex Downs, near Lewes. Great improvements and extensions of the stage have lately been effected. This production of "Macbeth"—the first in England, it is believed; and the first at Glyndebourne of any opera not by Mozart—was in every respect a magnificent success and was received with immense enthusiasm. In the main

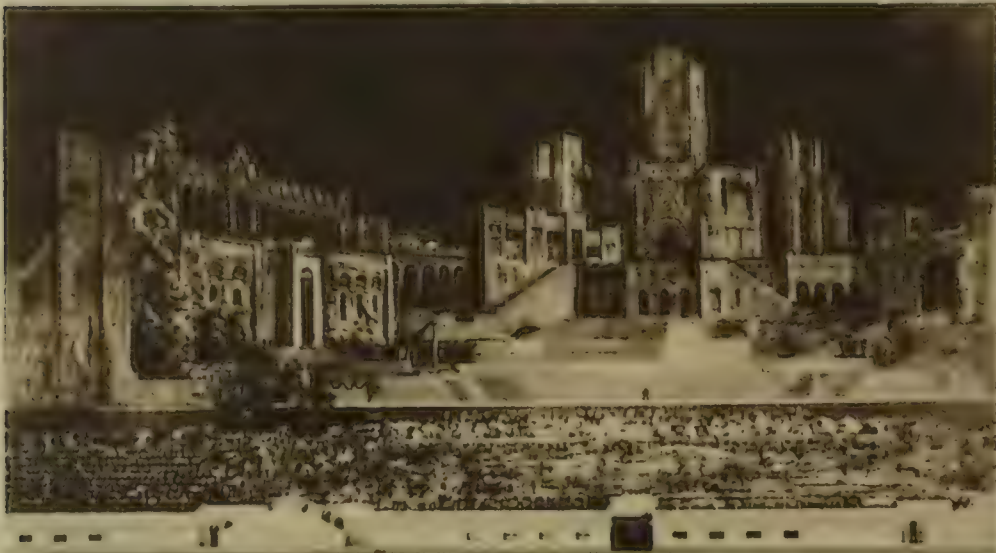
the 1865 version was followed, but certain replacements were made from the original edition, notably the aria for Macbeth when he falls mortally wounded. He was admirably represented by Signor Francesco Valentino, and Lady Macbeth by Mme. Vera Schwarz. Macduff and Malcolm were played respectively by Mr. David Lloyd and Mr. Eric Starling, and Banco by Mr. David Franklin. The conductor was Mr. Fritz Busch and the producer Mr. Carl Ebert. "Macbeth" will be repeated on May 29 and 31, June 4, 6, 15 and 23, July 2 and 5.

THE CAMERA AS RECORDER: RECENT HAPPENINGS IN PICTURES.



A "NATIONAL MARITIME MUSEUM" FOR SWEDEN: THE NEW HISTORY OF SHIPPING MUSEUM AT STOCKHOLM, WHICH KING GUSTAV ARRANGED TO INAUGURATE.

The recent inauguration of the great National Maritime Museum at Greenwich, which took place last year, lends special interest to the news that a kindred institution is being opened at Stockholm. The history of Swedish seafaring goes back, at least, to Viking days. The Museum is called "The History of Shipping Museum," and King Gustav arranged to inaugurate it on May 26. The impressive building has been designed by Professor Ragnar Östberg, creator of the famous Stockholm Town Hall.



GIGANTIC SCENERY FOR AN OPEN-AIR OPERA PERFORMANCE IN ROME: A SETTING FOR "LOHENGRIN," WITH A CENTRAL TOWER 130 FT. HIGH; AS GIVEN BEFORE HERR HITLER.

This gigantic scene for the Second Act of "Lohengrin" was erected in the Mussolini Forum, Rome, for the performance witnessed by Herr Hitler during his visit to Italy. The size of the scenery is indicated by the ant-like proportions of the figures in the foreground. The height of the central tower was about 130 feet; and the width of the stage some 390 feet. The chorus was a thousand strong, and over one hundred thousand spectators heard the performance. (Hoffmann.)



RETURNING TO THE KING'S OWN ROYAL REGIMENT COLOURS WHICH HAD BEEN LAID UP IN EXETER GUILDHALL FOR SEVENTY-THREE YEARS: THE CEREMONY AT EXETER.

The Colours of The King's Own Royal Regiment (Lancaster), which were laid up in Exeter Guildhall in 1865, were returned recently to the Regiment by the Mayor of Exeter at a ceremony outside Exeter Cathedral. The set of Colours, presented in 1846, accompanied the Regiment through the Crimean campaign, and are now to be added to the collection of old Colours in the Regimental Memorial Chapel at the Old Priory Church, Lancaster. (Central Press.)



OXFORD TAKES UP GLIDING: HERR KRONFELD, THE FAMOUS GLIDING-EXPERT IN FLIGHT AT THE NEW CLUB FOR UNIVERSITY UNDERGRADUATES.

Important changes in policy, particularly in relation to Government support, have opened up a new phase of development in the British gliding movement. A subsidy of £5000 was sanctioned last year. It is becoming increasingly recognised that gliding forms an efficient, rapid and safe training for pilots, who will subsequently fly powered aircraft. In these circumstances it is interesting to see the inauguration of a gliding club at a great University. (Fox.)



ONE OF TWO GAINSBOROUGHS RECOVERED AFTER THE BURGLARY AT CHILHAM CASTLE: SIR EDMUND DAVIS WITH "LADY CLARGES."

On April 23 five famous paintings, the property of Sir Edmund Davis, were stolen from Chilham Castle, near Canterbury, Kent. They were "Saskia at her Toilet," by Rembrandt; "Lady Clarges" and "William Pitt," by Gainsborough; "The Earl of Suffolk," by Reynolds; and a picture attributed to Vanduyck. A reward of £8000 was offered for their recovery and the police succeeded in restoring the two Gainsboroughs to their owner, who is here seen with the portrait of "Lady Clarges." (G.P.U.)



PRESENTING THE WIMBLEDON CUP TO THE CAPTAIN OF THE TEAM IN WHICH THE DUKE OF GLOUCESTER PLAYED: THE DUCHESS OF GLOUCESTER AT HURLINGHAM.

The Duchess of Gloucester was present at Hurlingham on May 21, and saw the Edmundsbury "B" team, in which the Duke of Gloucester played No. 1, beat the Royal Scots Greys Subalterns team by 12 goals to 4 in the final tie of the low-handicap tournament for the Wimbledon Cup. Her Royal Highness is seen presenting the Cup to the captain of the winning team; with the Duke of Gloucester on the left. (Keystone.)

ROYAL VISITORS AT THE CHELSEA FLOWER SHOW ON EMPIRE DAY.



THE KING AND QUEEN AT CHELSEA FLOWER SHOW: THEIR MAJESTIES INSPECTING ONE OF THE NEW EXHIBITS IN GARDEN DESIGN—A CHARMING FORMAL GARDEN WITH A CENTRAL STONE POOL.



QUEEN MARY AT THE FLOWER SHOW: HER MAJESTY INTERESTED IN ONE OF THE FORMAL GARDENS EXHIBITED IN THE GROUNDS OF CHELSEA HOSPITAL.



THE DUKE AND DUCHESS OF KENT AT THE ROYAL HORTICULTURAL SOCIETY'S SPRING SHOW AT CHELSEA: THE DUKE POINTS OUT AN ITEM OF INTEREST.

Chelsea Flower Show—the Royal Horticultural Society's great Spring Show, held annually in the grounds of Chelsea Hospital—has long been favoured with royal interest. This year the private view coincided with Empire Day (May 24), and was attended by the King and Queen, Queen Mary, the Queen of Norway,

the Duke and Duchess of Gloucester, and the Duke and Duchess of Kent. The royal party took particular interest in the garden designs. The Queen was especially attracted by the Children's Cave in the Children's Garden (shown on the next page), and said she would like to bring her daughters to see it.

GARDEN-DESIGN AT THE CHELSEA FLOWER SHOW: OUTSTANDING EXHIBITS.



SPECIALLY DESIGNED FOR LITTLE FOLKS, WITH A SHELTERED SEAT FOR THEIR NURSE: A CHILDREN'S GARDEN INCLUDING, AMONG VARIOUS ATTRACTIONS, A MINIATURE SAILING-POND AND THE CAVE SEEN IN THE ADJOINING PHOTOGRAPH.



ADMIRER BY THE QUEEN: A CAVE IN THE CHILDREN'S GARDEN, SUITABLE FOR SMUGGLING OR PIRACY, COMPLETE WITH LANTERN AND RUM-KEG, FOR YOUNGSTERS AT THE "PETER PAN" AND "TREASURE ISLAND" STAGE.



CONTAINING A HALF-TIMBER COTTAGE BESIDE A MILL-STREAM, AND PICTURESQUE STONE-WORK: A DISTINCTIVE GARDEN WITH AN OLD-WORLD RURAL AIR.



CONVEYING AN ATMOSPHERE SUGGESTIVE OF DARTMOOR OR THE NORTHERN FELS: A GARDEN LIKE A NATURAL LANDSCAPE WITH A MOORLAND STREAM CASCADING BETWEEN ROCKS.



A CHARMING EFFECT OBTAINED WITH GRASSES: A FORMAL GARDEN OF GREAT SIMPLICITY WITH CENTRAL POOL AND A STATUETTE OF A BOY WITH PAN-PIPES.



MODERN ARCHITECTURE APPLIED TO GARDEN-DESIGN: A SUMMERHOUSE IN THE NEW STYLE PROJECTING INTO A POOL, AMID A BOLD SETTING OF CONIFERS AND FLOWERING SHRUBS.

As in previous years, one of the most attractive features in the great Spring Show of the Royal Horticultural Society at Chelsea Hospital is the series of exhibits representing various types of garden-design. These gardens greatly interested the King and Queen and other members of the Royal Family, whose visit to the Show on the private view day is illustrated on the preceding page. One characteristic of the gardens is the extraordinary skill with which they have been arranged to convey a quality of permanence and maturity, and, in those reproducing landscape or

buildings, the remarkable effect of naturalness which has been attained. This sense of reality—as of a slice of the English countryside transplanted to London—is particularly noticeable, for example, in the garden representing a moorland stream. This year there are several novelties among the designs. One is the introduction of a modernist style of architecture in garden buildings, such as the summer-house shown in one of our photographs. Another new idea is embodied in the Children's Garden and the Children's Cave, which contains a rum-keg, hurricane lamp, and a treasure-chest. The Queen was charmed with it and said that she would like to bring Princess Elizabeth and Princess Margaret to see it.

SUMMER SECTION.



THE GARDEN'S RICHES.

A STUDY OF FLOWERS AND FRUIT—BY JAN VAN HUYSUM (1682-1749).

The popularity of flower-paintings has waxed and waned from time to time, but at the present flower-pictures are very much in the fashion again. Outstanding among the Old-Master flower-painters was Jan van Huysum. An old edition of Bryan's "Dictionary of Painters and Engravers" devotes the following choice and well-rounded periods to his work: "Having seen the best productions of De Heem and Mignon, he was ambitious of surpassing them by an attentive study of the most exquisite flowers and fruits in nature. His taste in the arrangement of his groups is superior to that of any other

flower-painter; and his pictures are so perfectly finished that they seem to rival the velvet softness of nature. The fame of Van Huysum rose to the highest pitch, and the first florists of Holland were ambitious of supplying him with their choicest flowers for the subjects of his pictures. He usually arranged them in elegant vases, of which the ornament and bas-reliefs were finished in the most polished and beautiful manner." The charming composition we reproduce here gains added freshness from the spontaneity and the breadth with which it has been executed.

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APROPOS OF THE BRESSEY REPORT: IDEAS BASED ON U.S.A. METHODS.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY BRYAN DE GRINEAU.



TRAFFIC IMPROVEMENTS IN LONDON IN THE STYLE OF SOME ALREADY CARRIED OUT IN AMERICAN CITIES: (1) A "PARKING DECK" IN TRAFALGAR SQUARE; (2) A DEPRESSED ROAD ACROSS HYDE PARK; (3) A FLY-OVER AT OXFORD CIRCUS.

Londoners have long realised that something drastic will have to be done to reorganise the traffic of the Metropolis; and Sir Charles Bressey's recommendations in his Report will give them much to consider. On this page our artist, Bryan de Grineau, depicts some of his suggestions for improvements in London, based upon what has already been done in certain American cities he has visited. The "parking deck" shown erected in Trafalgar Square owes its inspiration to similar arrangements, particularly suited to cope with the theatre-going motor traffic,

devised in Pittsburg, Boston, and Chicago. The depressed road across Hyde Park may be compared with the similar road connecting New York with the New Jersey-Lincoln Tunnel. In fact, the Bressey Report goes one step further than this, and, in order not to interfere with the amenities of the Parks, recommends a tunnel under Kensington Gardens. The fly-over bridge at Oxford Circus is an adaptation from New York and San Francisco. The Bressey Report suggests a roundabout at Oxford Circus, if necessary with a built-up centre.

MADE TOPICAL BY THE BRESSEY REPORT: AN ARTIST'S

SPECIALY DRAWN FOR "THE ILLUSTRATED

VISION OF GREAT LONDON TRAFFIC PROBLEMS SOLVED.

LONDON NEWS" BY BRYAN DE GRINEAU.



HOW THE TRAFFIC CONGESTION IN THE METROPOLIS MIGHT BE LESSENED.—(1): FLOATING CAR-PARKS ON PONTOONS SHOWING THE APPROACH RAMPS ON THE NORTH SIDE.—(3): HIGH-LEVEL THROUGH ROADS BORNE ON

Here, as on the preceding page, our artist, Bryan de Grineau, has exercised his imagination on London's parking problem as well as on the solution of traffic tangles. The Bresse Report duly draws attention to the parking difficulties in the Metropolis and the "jams" caused by standing vehicles. It suggests, however, that a large number of comparatively small garages distributed over a wide area would serve a more useful purpose and create less obstruction than a few garages of great size. Nevertheless, our artist's suggestions, particularly

that of using the Thames for floating car-parks, are so ingenious as to merit serious consideration. The double-deck bridge at Blackfriars is inspired by the structure of the San Francisco-Oakland Bridge. The drawing shows approaches to it from Ludgate Circus, Queen Victoria Street, and the Embankment. This use of an overhead road leads naturally to the device depicted in the third drawing—inspired by what has been done in Pittsburg and San Francisco. It is suggested that great traffic bridges across London might be supported on

BESIDE THE EMBANKMENT, WITH A DOUBLE-DECK WATERLOO BRIDGE.—(2): A DOUBLE-DECK BRIDGE AT BLACKFRIARS, BLOCKS OF BIG BUILDINGS.—(4): A ROOF GARAGE ON A BIG STORE, WITH APPROACH RAMPS.

big blocks of buildings and even extended to take traffic from Hampstead to Clapham or Mile End to Acton. This idea recalls the viaduct roads recommended in the Bresse Report, the longest being the elevated highway which, it is advocated, should run beside the Southern Railway viaduct from Southwark Street to Camberwell New Road. The new route would start on the south side of Blackfriars, two ramps being formed south of Southwark Street leading up to the Southern Railway viaduct. The main structure would be

65 ft. wide and would continue to a point near Bethwin Road, Camberwell. It is interesting to note, as showing the vast scale on which things have been done in America, that were the great San Francisco-Oakland Bridge placed across London it would give traffic a clear run from, say, Hampstead in the north to Dulwich in the south. The fourth of the drawings, showing arrangements for parking cars on roofs, incorporates the style of ramp road in use at the Grand Central Railway Terminal and the Hotel Commodore in New York.

LONDON REPLANNED: A CONSPECTUS OF THE CONCEPTION CALCULATED TO SOLVE OUR GREATEST TRAFFIC PROBLEM.

DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS.



HOW SIR CHARLES BRESSEY'S SCHEME WOULD AFFECT CERTAIN FAMILIAR LONDON LANDMARKS: PARK LANE, HYDE PARK CORNER, AND PICCADILLY CIRCUS REMODELLED, AND THE PROPOSED DEVELOPMENT OF ARTERIAL HIGHWAYS.

The report which Sir Charles Bresssey has made on his Survey of Highway Development in London, with its great scheme for the replanning of the road system of the largest and busiest city in the world, has been acclaimed on all sides as a masterly achievement. It is only to be hoped that the most direly needed of the improvements it proposes will be taken in hand at once. The illustrations on these pages are designed to show the basic features of the replanning it suggests, and the appearance of some of the most familiar parts of London which the proposals would alter. Sir Charles

Bresssey's relief street for Oxford Street, running from Park Lane eastwards, would necessitate the improvement of Park Lane, and he advocates the creation of a twin carriageway by the inclusion in Park Lane of the "ring" road which now runs within the Park railings. By this means a handsome and spacious boulevard would be created; the two carriageways being separated by a strip of grass and trees. This improvement is shown in the first of these drawings. Turning now to Hyde Park Corner, a scheme for the simplification of traffic movement here (the most intense anywhere in London),

by the formation of a dignified and symmetrical "plaza," was illustrated by a model at the Royal Academy in 1937, as the result of the collaboration of Sir Edwin Lutyens and Sir Charles. Although the idea involves an encroachment upon the fringes of Green Park and Buckingham Palace Garden, this would be made up for by a new island of lawns and trees. As regards the Chelsea Embankment extension (illustrated in the centre, on the left), this is no new scheme, having been first put forward in 1899; but the project has never come to anything. That it is justified on traffic grounds is

self-evident. In the drawing on the left (below) is seen the Queen's Gate entrance of the proposed "Kensington Gardens Tunnel." This links Grand Junction Road (between Oxford and Cambridge Terraces) on the north with Queen's Gate on the south, both wide and direct thoroughfares. The proposed alteration of Piccadilly Circus will probably arouse more interest than any other single project in the report. The drawing makes the nature of the Piccadilly alterations clear. It is plain that they would add greatly to the dignity and attractiveness of the "heart of the Empire."

THOSE GUN-CARRYING RAFTS—THE MONITORS.

“‘SEVERN’S’ SAGA”: By E. KEBLE CHATTERTON.*

An Appreciation by SIR JOHN SQUIRE.

MR. KEBLE CHATTERTON has written between forty and fifty books about the sea, but his enthusiasm is such that he never shows signs of being written out, and his familiar readers can always be sure that his latest volume will not bore them. This time he has chronicled the history of one of those strange, shallow monitors which we employed during the war, and he has made his book as exciting as, in the days of our youth, were the books by Henty about the wars of Wolfe and Wellington.

their alleged speed 12 knots; though as to the latter someone must have been exaggerating. Perhaps for a few minutes' spurt on a smooth, tideless river, that rate might be possible, but obviously a monitor had never been designed for fast steaming. She carried only 187 tons of coal plus 90 tons of shale oil, and her radius would scarcely allow her to be away from port long. And in what capacity did the Lords of the Admiralty propose employing these freaks? Were such craft destined to go up England's canal system to protect grazing cattle?"

There is the *prima facie* case against these quaint vessels. It omits two things: one is that there were waters in the war where these gun-carrying rafts could venture and into which no ships of deeper draught could go, and another is that their shallowness made it likely that torpedoes from submarines

She and her companions played an important part in stopping the Germans getting to Boulogne: as Mr. Churchill telegraphed: "The Inshore Flotilla and Squadron have played an appreciable part in the great battle now proceeding. You have shown the Germans that in this case there is a flank they cannot turn." She then went back to England, to repel a phantom invasion in the Wash. On the way there was a gale, and her companion, the "Mersey," refused to answer her helm. "Something desperate had to be done, and imaginations began to picture French gunners suddenly opening fire at a low, grey mass that might be taken for a submarine partially visible over the crests. But what could be attempted to aid the steering, and keep ship's head up to wind? Every sailor-reader will immediately answer, 'Give her some sail set right aft!' And that is exactly what had to be effected"—steam monitors tacking across the Channel!

More and more venturesome, the "Severn" next went to the Mediterranean. She was intended for the Dardanelles, but was switched off to East Africa, being towed down the Red Sea. Arrived, she crawled up the river after the raider "Königsberg," which had



ONE OF THE MOST UNUSUAL WARSHIPS EVER BUILT: H.M.S. "SEVERN"—ORIGINALLY CONSTRUCTED AS A MONITOR FOR THE BRAZILIAN NAVY AND TAKEN OVER BY THE ROYAL NAVY ON THE OUTBREAK OF THE GREAT WAR.

H.M.S. "Severn" had an adventurous career from the moment that she was taken over by the Royal Navy at Barrow-in-Furness, where she had been built for the Brazilian Navy, to the time when she was towed from Malta through the Suez Canal and down the Red Sea and then engaged the German cruiser "Königsberg" up the River Rufiji. Her subsequent voyages led her back to the Mediterranean; up the Aegean and Dardanelles and into the Black Sea; finally, to some months up the Danube. On returning to England she was broken up.

He opens with August 4; retired and unemployed Naval officers thronging Whitehall looking for jobs. "Out of that throng strode Commander Eric J. A. Fullerton, R.N., appointed in charge of the Monitor Squadron, and across his course at this moment passed—Lieut.-Commander R. Amcotts Wilson, R.N. "Hullo, Wilson! Would you like to come in a monitor?"

"Monitor? What the deuce is a monitor?"

The question was natural. "Men-of-war should be active rather than passive, and monitors surely belonged to the obsolete 'Coast Defence' theory; which was dead as crinolines, antimacassars, and Mr. Gladstone." The generic name had been derived from that of an American floating fort of the Civil War period, whose hull rose only two feet above the sea. The notion spread to Britain and then died away; Commander Fullerton had to explain to his friend: "A monitor is a ship with a flat bottom, draws very little water, and . . . anyway, come and have lunch at my club." Next morning the two of them and a third took a train to Barrow-in-Furness. "The trio gazed down at three extraordinary craft lying alongside Messrs. Vickers' quay. Actually the firm had completed building these modern monitors for the Brazilian Government when the European crisis ripened, but, before delivery could be made, in stepped the British Government, who promptly took them over. Designed for river work, having not more than 3½ feet of freeboard forward and aft, they seemed at first glance all right for the Amazon's upper reaches, but all wrong for the treacherous waters that wash England, Scotland, and Ireland. Single-funnelled, with an 80-ft. mast amidships, possessing excessive beam and not a sweet line anywhere; each monitor measured 265 ft. long, 49 ft. wide, and suggested not so much a ship as some squat floating fort with a citadel in the centre. It was learned that the draught, when loaded, was quite ridiculously slight; no more than 6½ ft., yet this connoted a whole heap of future trouble: for, if they could be navigated in little more than a heavy dew, the slender grip on the water would make them slippery creatures except during a flat calm. With anything of a beam wind, they would be like motor-cars skidding across a frozen street. And one glance at those low decks sufficed. Butting into a head-sea, or running before an autumn gale, monitors would be as wet as a half-tide rock. Their reputed tonnage was about 1260,

would pass beneath. Clumsy, slow, in constant need of refuelling as she was, the "Severn" went through the whole war, did inestimable service, and survived to be peacefully broken up.



AT KIKALE: A PHOTOGRAPH SHOWING THE "KÖNIGSBERG" (IN CIRCLE) WITH WHITE SMOKE ISSUING FROM HER WOOD-FUELLED FURNACES AND (MARKED BY ARROW) ONE OF HER SMALL ATTENDANT VESSELS. This aerial photograph shows the sinuous reaches through which the "Königsberg" forced herself to the final position up river where she was to fight and lose the battle with the "Severn" and "Mersey."

Reproductions from "Severn's Saga," by Courtesy of the Author and of the Publishers, Messrs. Hurst and Blackett.



THE ILL-FATED GERMAN CRUISER WHICH WAS DESTROYED BY THE "SEVERN" AND THE "MERSEY": THE "KÖNIGSBERG" AS SHE LIES TO-DAY, RUSTING UP THE RUFIFI.

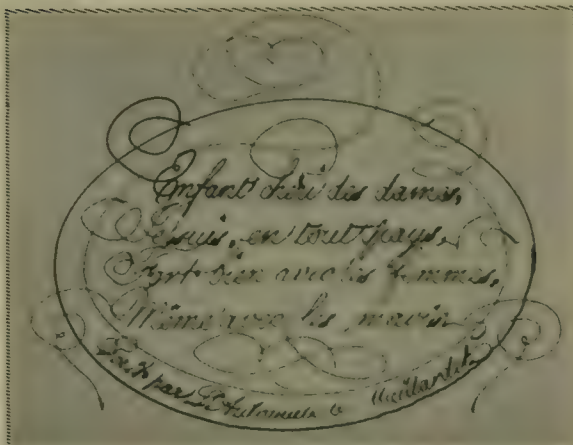
Her whole career is here set out. She went over to the Belgian coast to harry the German flank, having narrowly escaped bombardment from our own people at Dover because she looked, if not like nothing on earth, at least like nothing in the British Navy.

believed herself securely hidden in a complicated waterway. The "Königsberg" she blew to bits, though men and guns went ashore and joined the Germans' land forces. The wreck still lies in the Rufiji River. Then she attacked Tanga, destroyed a liner, captured Bagemoya and hoisted the Union Jack, and was present at the surrender of Dar-es-Salaam. After all that, Constantinople and the Danube were tame. Little did Commander (now Admiral Sir Eric) Fullerton know, when he first saw this queer fish at Barrow, how adventurous and useful a life she would lead.

The narrative contains many incidental good stories—not least that of the supply ship "Krönborg," which was sent out from Germany to aid the "Königsberg" with an entirely Danish-speaking crew of German sailors and a complete bogus cargo covering food and arms. She was spotted and had to run ashore, but her cargo was landed.

Mr. Chatterton has gone to a great variety of sources, published and unpublished. By a lucky chance he has had access to the diaries of two petty officers, one British and the other serving in the "Königsberg." His book is freely illustrated with photographs and maps. If I may look a gift-horse in the mouth, I would suggest that he might have produced a more representative picture of the "Severn." His photograph is taken in profile, and the ship looks like some freak kind of gunboat. The point about her and her companions (apart from the shallow draught) was their breadth of beam; we ought to have been given a picture taken from in front of the bows.

AN EIGHTEENTH-CENTURY AUTOMATON MADE TO DRAW AND WRITE AGAIN:

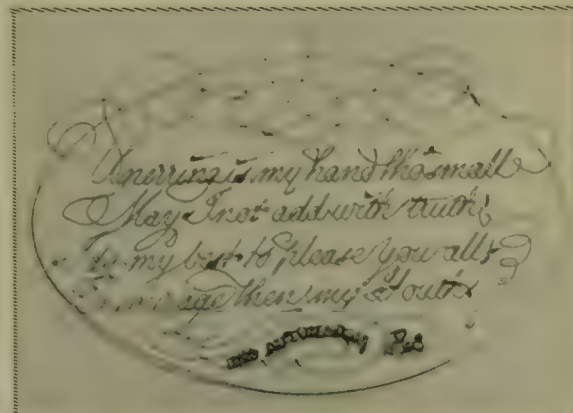


WRITTEN BY THE EIGHTEENTH-CENTURY AUTOMATON
INVENTED BY MAILLARDET: ONE OF THREE DIFFERENT
VERSES THIS AMAZING DEVICE COMPOSES.



THE WONDERFUL DRAUGHTSMANSHIP AND PENMANSHIP OF MAILLARDET'S LITTLE AUTOMATON:
A DRAWING OF A THREE-DECKER; AND A VERSE—IN ENGLISH—WHICH IT EXECUTES AS SURELY TO-DAY
AS IT DID A HUNDRED YEARS AGO.

MAILLARDET'S MECHANICAL MARVEL; WITH SOME DRAWINGS AND VERSES.

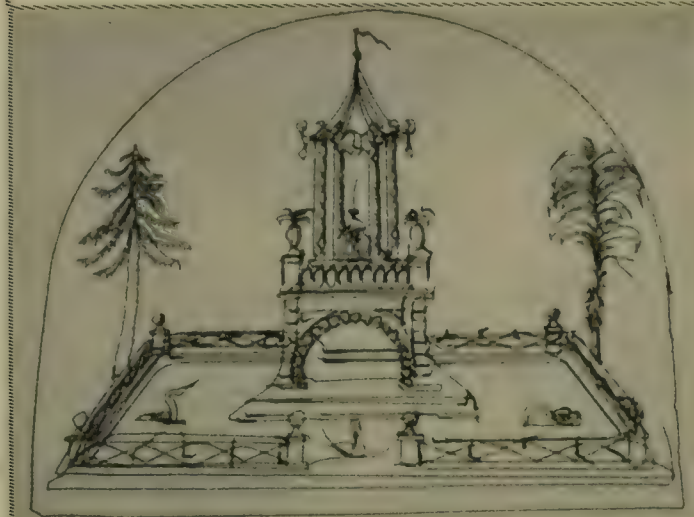


THE ingenuity of Maillardet's automaton, which writes verses in French and English and, more amazing still, makes little drawings, is staggering to-day, accustomed though we are to the wonders of automatic telephone exchanges and machines which do everything except think for themselves. In the eighteenth century it must have seemed little short of magic. According to the description sent us by Mr. G. H. Eckhardt, it was devised by a French mechanic called Maillardet between 200 or 150 years ago. Its original form was a boy kneeling at a small desk. On a spring being released, the little boy would make three different drawings and write four verses. Not only this, but these drawings could be selected at will. The automaton ante-dated by years the invention of electric or pneumatic devices and depended entirely on an exceedingly ingenious series of little cams and pinions. And the inventor was not

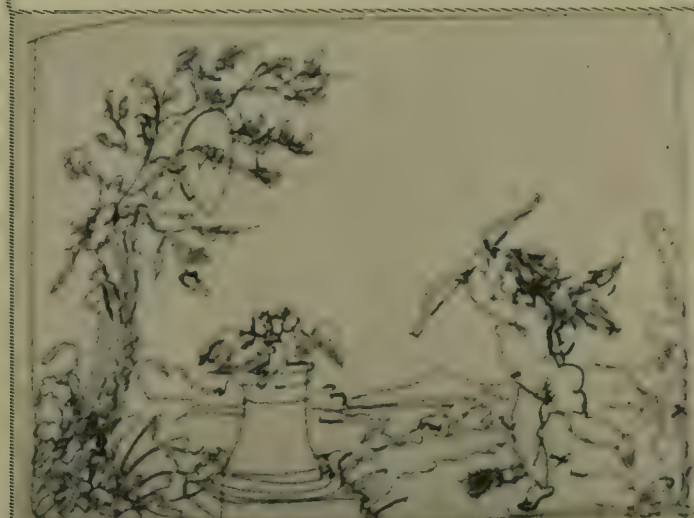
[Continued below on left.]



ONE OF THE GALANT LITTLE DRAWINGS IN FRENCH ROCOCO
TASTE MADE BY THE AUTOMATON: "CUPID'S CHARIOT."



THE CHINOISERIE DRAWING UPON WHICH THE AUTOMATON
IS SEEN AT WORK IN THE ACCOMPANYING PHOTOGRAPH.



ANOTHER GALANT TRIFLE, FROM THE HAND OF MAILLARDET'S
AUTOMATON: "CUPID AT TARGET PRACTICE."

content with merely writing and drawing. He endeavoured to imitate the exact behaviour of a person in the act of writing. He occupied the delay between the operation of the different individual cams with movements of a most realistic order. The hand was made to pause, the figure raised its eyes from its work, with



DEvised OVER A HUNDRED YEARS AGO TO DRAW PICTURES AND WRITE VERSES: MAILLARDET'S
AUTOMATON, RESTORED IN PHILADELPHIA, WORKING ON THE CHINOISERIE DRAWING.

an expression resembling that of a person considering what to do next. When the new cam was ready to begin its operation, the head of the figure was lowered over the work and the hand began again. But there is another marvel in the history of this extraordinary automaton. At some time or other it was almost totally destroyed in a fire, whether after or before it was purchased by Mr. John Penn Brock, of Philadelphia, in 1870, is not known. In any case, when it was presented to the Franklin Institute, Philadelphia (where it is now preserved), all that remained of Maillardet's miracle of ingenuity was a mass of complicated wheels and mechanism, and the little figure. Mr. Halsey Roberts, a mechanic of the Franklin Institute, who had just restored the Rittenhouse Orrery, took upon himself the task of reconstructing the automaton from this jumble of charred material. He did not even have examples of drawings made by the automaton to guide him as to what it was supposed to perform; yet after three years of tireless labour he succeeded in getting the mechanism into order.

The World of the Kinema.

By MICHAEL ORME.

TWO BRITISH COMEDIES.

ANY picture that brings M. René Clair back to the directorial helm must be of peculiar interest to all film-goers, and when, as in "Break the News" (Leicester Square Theatre), two comedians of the calibre of Mr. Jack Buchanan and M. Maurice Chevalier are the twin-stars of the production, anticipation may well stand on tiptoe. Consider the international nature of this Jack Buchanan production, produced and directed by a famous Frenchman, combining in its cast a French and an English comedian, together with an American leading lady (Miss June Knight), its music composed by another American (Mr. Cole Porter), and its scenario based by Mr. Geoffrey Kerr on a story by M. Loic Le Gouriadec, whose name, I regret to say, is unfamiliar to me, but whom one may venture to assume is a compatriot of M. Clair. With so many sources from which to draw its strength, the picture held out every promise of abundant vitality. Yet it remained for M. Clair to persuade the separate streams into a common channel, to combine the methods of two very individual actors, and to fill in the outlines of a satirical comedy with characters familiar to every Londoner. For "Break the News" is, despite its cosmopolitan veneer and its excursion to a Ruritanian republic, essentially British in feeling, and M. Clair is, we know, a careful, as well as an inspired, director. He has given himself time to settle down to England and the English people. He has even—an item of preliminary news—given himself time to invent an entirely new language for his mythical republic, with felicitous and most convincing results. The charm of M. Clair's audacious flights of fancy has always

Mr. Buchanan faces a firing-squad, M. Chevalier the scaffold, and Miss Knight snaps up all the publicity! Still flicking the action into comedy at every turn, M. Clair works up Mr. Buchanan's desperate escape and dash to the rescue of his friend into tense excitement and permits a touch of pathos to invade the condemned-cell where M. Chevalier, forsaken and baffled, repeats with diminishing assurance that it was "all a joke." And a joke it is in the end, when the pair of hoaxers, "headliners" at long last, perform the same act, scrapped at the outset, against a Pentonville backcloth and with a chorus of glamour girls, rocketed sky-high as "great artists" by notoriety.

The two stars dovetail their separate styles with admirable precision and smoothness. Mr. Buchanan, mercurial and assured, carries off the great hoax with a flourish, whilst M. Chevalier, a bungling disciple at first, waxes confident as his histrionic efforts, generally ascribed to indigestion or alcohol, finally reap their desired reward. His transformation from smiling security as a successful criminal to a state of childish

of the major planets, emerging in full beauty in a Venetian scene that is one of the several stage-show excerpts thrown like pretty pebbles into the rippling flow of M. René Clair's delightful production.

Devised as a vehicle for Mr. Will Hay, the new Gainsborough picture, "Convict 99" (Tivoli), directed by M. Marcel Varnel, approaches humour from a much broader angle. Satire there is, if you care to look for it, in the prison reforms carried out by Mr. Hay, but the satirical rapier has been exchanged for the bludgeon of burlesque.

And with good reason; for a Will Hay comedy is as pre-determined as to its ingredients as a Harold Lloyd comedy, a compound of "gags" and comic invention, robust, ridiculous, and not above a pinch or two of "slapstick." The difficulty with a mixture of this sort is to keep it up to boiling-point all the time, and "Convict 99," despite its ingenuity of plot and complications, is not without moments when the fun seems inclined to simmer down. Fortunately, Mr. Hay is always at hand to whip it up again. Once more in his classic study of Dr. Benjamin Twist, but painfully parted from his beloved school, St. Michael's, Mr. Hay is the not altogether unfortunate victim of two cases of mistaken identity, whereby he is installed, after a few weeks' sojourn in the cells, as Governor of Blackdown Prison. With first-hand knowledge of a convict's life, he decides on a series of spectacular reforms, and, with the help of a convicted share-pusher, amasses—and loses—a fortune for himself and his charges.

He has yet, however, to prove himself a hero by the recovery of the money, always, of course, with the expert co-operation of the prisoners. This bare framework encloses a packed canvas, generously splashed with the highlights of individual comedy and situations usually described as "hilarious." Some of them live up to the description, and some fall a trifle short of it. The piece has not the fluent flow of fun that "Oh, Mr. Porter" possessed, nor is it always as felicitous in its development.

But it is jolly, vigorous stuff that often flares up into genuine humour and, apart from keeping Mr. Hay well to the fore, it introduces a comic convict, admirably played by Mr. Moore Marriott, who is real treasure-trove. Jerry the Mole is his name, and he has a mania for escape allied to a genius for burrowing. He has burrowed for forty years, and with only three weeks of his sentence still to run is in a terrific hurry to escape. Alas, poor Mole!—he has worked on an obsolete map that leads him, instead of to the centre of the highroad, right through the middle of the Governor's carpet! His emergence and the Governor's sympathy are alone worth a visit to the Tivoli. Of Mr. Hay's portrait of a spurious pedagogue, what remains to be said? It retains its freshness because of its fundamental humanity, and its hold on our sympathy because it represents the struggling "underdog." His bluster covers his own ignorance; his bluff is the weapon of the weak. An old rascal, a tippler, a rogue whose skin-deep honesty is as easily doffed as a battered hat, he is yet so shrewd, so irrepresible, above all, such an excellent companion and withal so kindly, that "age cannot wither . . . nor custom stale" the great Dr. Benjamin Twist.



"AMPHITRYON 38," AT THE LYRIC THEATRE: JUPITER (ALFRED LUNT) FALLS IN LOVE WITH ALKMEHA, WHOM HE SEES ON THE EARTH WHILE CHATTING WITH MERCURY (RICHARD WHORF) IN THE CLOUDS.

Lynn Fontanne and Alfred Lunt have returned to London in "Amphitryon 38," a play by Jean Giraudoux adapted by S. N. Behrman and based on the legend of the birth of Hercules. Jupiter falls in love with Alkmene, the wife of Amphitryon, and, as he is unable to win her in any other way, assumes the form of her husband to accomplish his purpose. Finally, Jupiter discovers that, though he can win Alkmene's favours in disguise, as a god he has no success with her and she prefers her husband.



"AMPHITRYON 38": JUPITER (ALFRED LUNT), IN THE FORM OF AMPHITRYON, BREAKFASTS WITH ALKMEHA (LYNN FONTANNE); ATTENDED BY NENEZA (MARGERY WESTON) AND KLEANTHA (JACQUELINE PAIGE).

derived an additional fillip from the veracity of his protagonists and from the shrewd observation of human nature underlying the director's witty commentary. He has now succeeded in translating that commentary into the English idiom. The taxi-driver, the night-porter of a small hotel, the theatre staff, a learned judge with a roving eye, or the bluff, good-natured prison guards, all the small and the big fry of this entertaining picture are as firmly established and as fundamentally true as were M. Clair's Parisian portraits. Their genial twist into comedy does not remove them from their different spheres, nor rob them of their racial attributes, and this in itself is an achievement of which any foreign director could be proud.

The well-knit background action, showing every evidence of the importance attached to minor characters by the Continental producer, and the admirable use made of the co-stars' contrasting personalities are the solid buttresses of an airy structure ironically raised in glorification of the great god Publicity. Mr. Jack Buchanan and M. Maurice Chevalier, ex-chorus "boys" promoted to the proud distinction of a song-and-dance turn, only to have their number ruthlessly cut out of the show, determine to emulate their self-advertising manageress and leading lady, Miss June Knight. The enterprising Mr. Buchanan decides on murder, with jealousy for its motive, as a stepping-stone into front-page news. He, a resourceful "corpse," will vanish, whilst his friend, a reluctant and none-too-convincing killer, will face the welcome music until the sensational return of the "corpse." Unfortunately, their plans miscarry, for whilst the "killer," having gone to infinite trouble to get himself arrested, is condemned, his supposed victim, by this time bearded and mistaken for a rebel Ruritanian general, has been tried and sentenced to death in the distant republic. Thus



"AMPHITRYON 38": JUPITER IS REPELLED BY ALKMEHA IN FAVOUR OF HER HUSBAND, AMPHITRYON (BARRY THOMSON).

bewilderment is beautifully done, with no insistence on emotion and with an air of almost comic surprise that is nevertheless moving. Miss June Knight as the actress-manageress always on the trail of publicity, sails through the action with her attendant satellites—the "yes-men" and the "pressmen"—as imperious and as serene as any-



LE TOUQUET, THE FASHIONABLE *PLAGE* IN NORMANDY, WHICH ATTRACTS A MULTITUDE OF ENGLISH VISITORS: MORNING ON THE BEACH.



THRONGED LE TOUQUET, WHERE CASINO, BATHING AND MAGNIFICENT GOLF-COURSE APPEAL TO ENGLISH PLEASURE-SEEKERS: SUN-BATHING.

AN "ENGLISH" *PLAGE* IN FRANCE: LE TOUQUET THRONGED BY WEALTH AND FASHION.

There is nothing "natural" about Le Touquet but its golf-course—not that this in any way detracts from its charm. The famous pine-forest was planted by a wealthy Parisian in 1837. The *plage* was not a great success until the advent of the English "Le Touquet Syndicate, Ltd.," in 1902, which ingeniously found the all-important water-supply in shafts previously sunk

by a company prospecting for coal! Since then, Le Touquet has been a favourite resort of wealthy visitors from across the Channel, particularly in the spring and the summer, though its famous golf-course—a "links" in the true sense of the old Scottish word—also attracts many sport-loving French people.—[DRAWINGS BY J. SIMONT.]



At the Opera you will observe that Wills's Gold Flake
is the Man's cigarette that Women like

CENTRAL EUROPE—FOCUS OF WORLD ATTENTION: THE STORM CENTRE WHICH ENGLAND IS TRYING TO CALM.

MAP BY "GEOGRAPHIA."



CZECHOSLOVAKIA AND HER NEIGHBOURS—INCLUDING POLAND, A POWERFUL STATE WHOSE NEUTRALITY IS ALMOST ESSENTIAL TO GERMAN EXPANSION SCHEMES.

The eyes of the world are still upon Czechoslovakia and her neighbours. The present situation, with Austria absorbed by Germany, arouses a series of questions. Firstly, what means has Czechoslovakia of defending herself from a German invasion? This question was dealt with fully in our issue of March 12, when we showed the "Magenot lines" with which the Czech frontiers are protected. Thereby, it is hoped, time would be gained for her allies to intervene on her behalf. Secondly, where does the "Little Entente"—Czechoslovakia, Rumania, and Yugoslavia—stand now? The agreements signed by the three countries remain, but Germany is the biggest market for Yugoslavia and Rumania,

and the absorption of Austria only intensifies her economic pull over them. Both Yugoslavia and Rumania gave their assent to the Czechoslovak-Soviet Pact of Mutual Assistance, signed in 1935. But Russia has no contiguous frontier with Czechoslovakia. Would Poland permit the passage of Russian troops? There is good reason for believing that the German Government has been informed that in the case of war extending to the whole of Europe, Poland could not be prevented from entering the conflict against Germany, if France (especially France supported by Great Britain) were involved. At the same time, it is clear Poland would not permit the passage of Soviet troops.

A WINDOW ON THE WORLD: PICTORIAL NEWS FROM FAR AND NEAR.



A REMARKABLE MOVING PANORAMA OF THE PARISIAN STREETS: A FLOAT REPRESENTING "A STORM AND RAINBOW" IN THE RECENT "FÊTE DE LA LUMIÈRE."
Keystone.

One of those gay spectacles in which Paris delights was provided by the "Fête de la Lumière"—The Festival of Light—on May 21. A "Cortège de la Lumière" was made up of striking



ANOTHER MOST AMBITIOUS FLOAT IN THE "FÊTE DE LA LUMIÈRE": A COMPLICATED PIECE REPRESENTING THE "LIGHTS OF PARIS"; WITH MONTMARTRE.
Keystone.

illuminated floats, which made a fine show in the streets after dark. Their route was from the Étoile to the Place de la Nation, and then along the Boulevard St. Germain.



TENSION ON THE CZECH FRONTIER DURING THE TIME OF THE MUNICIPAL ELECTIONS: A BARRICADE OF FARM CARTS; WITH A GUARD QUESTIONING CYCLISTS.
Planet.

The week-end of May 21-22 proved to be one of the most critical in the short history of the Czechoslovak Republic. Between midnight on Friday, the 20th, and the following midnight, in a quiet and orderly manner, the country was put into a complete state of defence. The cause was the fear of unrest and of German intervention on Czech soil during the municipal elections. The Czechoslovak Cabinet was in session throughout May 21. A statement published by General Machnik, the Minister of War, explained that the one-year class of reserves and supplemental reserves had been called up, amplified by men in specialist corps, for extraordinary training. The reason for this was given as the necessity for training the reservists in the use of newly introduced



DEMONSTRATIONS OF CZECHOSLOVAK PATRIOTISM DURING A VERY TENSE PERIOD: THE PRESIDENT, DR. BENESH, AND MADAME BENESH, BEING CHEERED IN TABOR.
Keystone.

arms. The "special training" was carried out on all the frontiers of the country; the "Magnet line" frontier defences were brought up to strength; tanks, heavy artillery, and mechanised troops were moved into the frontier areas, the garrisons in the interior being augmented by reservists. There were various reports of frontier incidents and of the frontiers being closed. The most serious occurrence was the accidental shooting of two Sudeten German farmers by Czech police near the border, in the neighbourhood of Eger, in the extreme north-western part of Bohemia. They were travelling on a motor-cycle and failed to stop when called upon by the police. A thorough investigation of the incident was ordered.



THE CELEBRATIONS OF THE BI-CENTENARY OF JOHN WESLEY'S CONVERSION: THE REV. WILLIAM YOUNGER PREACHING AT EPWORTH, WESLEY'S BIRTHPLACE.
L.N.A.

The bi-centenary celebrations of John Wesley's conversion (which fell on May 24, 1738) began on May 22 at Epworth, Lincolnshire, where he was born in 1703. About four thousand from all parts of the country and many from abroad crowded the old market town. Two services were held in the church built to the memory of Wesley. The addresses were relayed to adjoining churches. A procession half a mile long marched to the Parish Church, where a service was held



WESLEYAN CELEBRATIONS AT EPWORTH: THE REV. G. BOYD MACGARR SPEAKING BESIDE THE GRAVE OF WESLEY'S FATHER.
L.N.A.

at the grave of the Rev. Samuel Wesley, father of John and Charles Wesley. At a crowded meeting in the memorial church, the Rev. William Younger, a past president of the Methodist Conference made a plea for the Methodist Church to return to the methods adopted by John Wesley. Other celebrations in England included special services at York Minster and St. Paul's, where the Archbishops of York and Canterbury preached respectively.

ROYAL OCCASIONS: NORWICH CLOISTERS RESTORED; AND TWO MEMORIALS.



TO BE UNVEILED AS THE ROYAL YACHT PASSES IT: THE MONUMENT OF BRITANNIA AT BOULOGNE; COMMEMORATING THE LANDING OF THE FIRST TROOPS OF THE B.E.F. IN FRANCE. A 100-ft.-high statue of Britannia, the work of M. Felix Desruelles, has been placed at the entrance to Boulogne Harbour by the Comité France-Grande Bretagne to commemorate the landing of the first troops of the B.E.F. in France, on August 12, 1914. It will be unveiled on June 28 by Field-Marshal Lord Cavan, on behalf of the British Army, at the moment at which the Royal Yacht, in which the King and Queen will travel to France, passes it. (S. and G.)



TO BE REOPENED TO-DAY (MAY 28) BY H.M. THE QUEEN: THE CLOISTERS OF NORWICH CATHEDRAL, WHOSE RESTORATION IS NOW COMPLETE.

H.M. the Queen arranged to visit Norwich to-day (May 28) to perform the ceremony of reopening the cloisters of Norwich Cathedral, whose restoration is now complete. The beautifully carved bosses, which have been illustrated in this paper on several occasions, have been renovated under the supervision of Professor E. W. Tristram and can be seen in a state approximating to that in which they appeared when first carved some five hundred years ago.



IN MEMORY OF HIS LATE MAJESTY FIELD-MARSHAL THE KING OF THE BELGIANS: THE ROSE WINDOW GIVEN TO YPRES CATHEDRAL BY THE BRITISH ARMY AND R.A.F. On May 22 King Leopold unveiled a tablet in Ypres Cathedral recording the gift of a rose window in memory of his father from the British Army and Royal Air Force. His late Majesty held the rank of Field-Marshal in the British Army and was Colonel-in-Chief of the 5th Royal Inniskilling Dragoon Guards—as is his son. King Leopold was accompanied by the Queen Mother. On arrival, he was greeted by the British Ambassador, Sir Robert Clive. His Majesty then inspected the

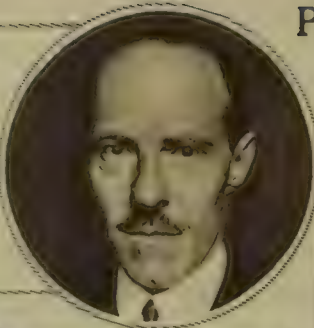


BEFORE UNVEILING THE TABLET RECORDING THE GIFT OF THE ROSE WINDOW IN MEMORY OF HIS FATHER: KING LEOPOLD, WITH THE QUEEN MOTHER, IN YPRES CATHEDRAL.

detachments from the British Corps associated with the gift of the memorial window before entering the Cathedral. After the Earl of Athlone had asked the King to accept the gift to Belgium in memory of King Albert, his Majesty unveiled the tablet, while the Belgian and British national anthems were played, and then stepped back and stood admiring the window. The gift was blessed by the Bishop of Bruges. The ceremony ended with prayers for the King. (Central Press.)

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

MR. R. V. GRIMSTON.
Appointed Vice-Chamberlain of his Majesty's Household in succession to Mr. Ronald Hibbert Cross, the new Parliamentary Secretary, Board of Trade. Has represented the Westbury Division of Wilts since 1931 and has been Assistant Whip (unpaid) since 1937.



MR. S. N. FURNESS.
Appointed a Lord Commissioner of his Majesty's Treasury in succession to Mr. R. V. Grimston. Has been M.P. (Lib.Nat.) for Sunderland since 1935. Was Parliamentary Private Secretary to Sir John Simon from 1936 to 1937. Called to Bar, Middle Temple, in 1927.



VICE-ADM. A. B. CUNNINGHAM.
Appointed to be a Lord Commissioner of the Admiralty and Deputy Chief of Naval Staff in succession to Admiral Sir William James; to date November 1938. Since 1937 has been Vice-Admiral Commanding the Battle-Cruiser Squadron.



MAJOR-GEN. G. C. WILLIAMS.
To succeed Gen. Sir Edmund Ironside as G.O.C.-in-Chief, Eastern Command, on October 21. Has been commanding the 5th Division at Catterick since 1937. Was Army Instructor at the Imperial Defence College, from 1928 until 1932.



COMTE GUY DE POURTALES.
Well-known French author. Has been awarded the Grand Prix de Roman by the Académie Française and the Heinemann Prize for his novel "La Pêche Miraculeuse," which Routledge's publish this week in the English translation as "Shadows Around the Lake."



ANTON LANG.
Famous for his portrayal of Christ in the Oberammergau Passion Play in 1900, 1910 and 1922. Died May 18; aged sixty-three. Was succeeded in his part by Alois Lang and subsequently appeared as Prologuist in 1930 and 1934. Was a potter by trade.

MAJOR G. S. HARVEY-WATT.

Appointed an Assistant Whip (unpaid). Has been M.P. for Richmond, Surrey, since 1937 and represented the Enfield Division of Yorks, 1931-35. Is a member of the Joint Publicity Committee for the City and County of London Territorial Army Association.



WINNER OF THE LADIES' AMATEUR GOLF CHAMPIONSHIP:
MRS. A. HOLM RECEIVING THE TROPHY FROM MAJOR AKERMAN.
Mrs. A. Holm beat Miss Corlett in the final of the Ladies' Amateur Championship at Burnham and Berrow Golf Club on May 20 by 4 up and 3 to play in a thirty-six-hole match. The trophy was presented to the winner by Major Akerman, Captain of the Club. Mrs. A. Holm has been selected for the team to represent Great Britain in the biennial Curtis Cup match with the United States.



MR. LLOYD GEORGE FINDS WATER IN DROUGHT; WITH HIS SUCCESSFUL "DOWSER" (RIGHT).

In view of the drought, much interest was aroused by the irrigation plant opened on Mr. Lloyd George's estate at Churt on May 20. The supply was found by Mrs. Wylly, a Scottish "dowser." The water is led through pipes and driven high into the air, thereby acquiring some of the properties of rain.



HOME AGAIN AFTER RECUPERATING IN AFRICA: LORD BADEN-POWELL COMES ASHORE.

Lord Baden-Powell landed at Southampton on his return home from Africa on May 21. The official reception to the Chief Scout, who is eighty-one, was cancelled owing to the state of his health. Lady Baden-Powell said his illness last winter had left him with a tired heart.



LEAVING THE BATH CLUB AFTER ONE OF THEIR FREQUENT SWIMMING-LESSONS: PRINCESS ELIZABETH, NOW ONE OF THE YOUNGEST HOLDERS OF THE ELEMENTARY CERTIFICATE OF THE ROYAL LIFE-SAVING SOCIETY; WITH PRINCESS MARGARET.



ARRIVING IN ENGLAND TO SEE HIS HORSE RUN IN THE DERBY: SIR ABE BAILEY CARRIED ASHORE AT SOUTHAMPTON.

Sir Abe Bailey, whose second leg was amputated recently in South Africa, arrived at Southampton on May 20 in excellent spirits and expressed his determination to see his horse, Golden Sovereign, run in the Derby. Sir Abe was carried ashore from the Union Castle liner "Windsor Castle" in a chair. He informed inquirers that "Golden Sovereign is a good gambler."



THE OUTCOME OF A QUARREL OVER THE PRESENTATION OF A PLAY: M. BERNSTEIN, THE DRAMATIST, FIGHTING A DUEL WITH M. BOURDET (LEFT), ADMINISTRATOR OF THE COMÉDIE FRANÇAISE.

A quarrel which arose over the production of M. Henry Bernstein's play "Judith," which the dramatist alleged was being presented by M. Edouard Bourdet without sufficient rehearsal, led to a duel in a private garden at Neuilly. The fight was directed by a noted swordsman, M. J. J. Renaud, and lasted, with an interval, for nine minutes. M. Bourdet attacked his opponent vigorously, while M. Bernstein remained on the defensive. After the pause M. Bernstein succeeded in wounding his adversary in the arm and the doctor stopped the fight.



A PAGE FOR COLLECTORS. NINETEENTH-CENTURY FRENCH DRAWINGS.

By FRANK DAVIS.

insight. . . . It never occurs to them that information is only a means of insight, and in itself of little or no value." I am not suggesting that it is possible to study art too much, but that, if one is not careful, one can so overload the mind with unrelated facts and theories that one hopelessly misinterprets the intention of the painter (usually a simple-minded fellow) and gives him credit for ambitions which never entered his head.

One thing is very striking: the continuity of the French tradition throughout these hundred years, and the miraculous way it seems to renew itself every decade or so—a renewal irrespective of fashion, and based firmly upon the classic subsoil of French art. Search the heart of the most revolutionary French painter, and you find a Poussin, and this applies as much to Picasso to-day as to Degas of long ago.

In one sense—and in one sense only—this exhibition may be said to tilt the scale too heavily in favour of a single virtue: from it

which is beyond the lens of a camera; we do not always realise that Cézanne, when he paints a landscape, is performing a similar miracle, not with words, but with blobs of colour. Of course, neither poets nor painters invariably succeed in convincing us; nevertheless, their aims are similar, and more and more people are growing up who realise it.

Whether they were originally made as notes for later and more important work in oils, or are finished studies with no other end in view, they all possess that feeling of spontaneity which is sometimes absent from the pictures which have made their author's reputation, and which gives such extraordinary pleasure at a first glance; it is as if one is actually watching the man setting down his thoughts before caution has told him to go slow. Even when they are quite cursory notes of things seen or imagined, they are as revealing as the most candid of autobiographical anecdotes. The powerful, romantic imagination of Delacroix, the pungent, nervous humanity of Honoré Daumier, the quiet domestic background of the gentle Fantin-Latour, Toulouse-Lautrec's acid and despairing melancholy, the plodding, fervent, intensely industrious Cézanne—but there

are forty-four artists contributing to the show, and this is not an expanded catalogue. Amid a superfluity of riches one may perhaps be permitted to draw attention to numerous drawings by comparatively unimportant people—Mary Cassatt, for example, Eugène-Louis Lami, and the wholly delightful Berthe Morisot, and to such a case of genuine flattery as the Van Gogh "Le Semeur," inspired by the subject immortalised by Millet: both these drawings are on view. Rather oddly, Gavarni and Constantin Guys, who were in no way concerned with man's soul, but only with his social relations, take their place among these great ones without the slightest incongruity, and with complete self-possession; by some miracle they do not seem out of key even with a powerful and sombre self-portrait by Courbet.



"THE HANDSTAND"—BY TOULOUSE-LAUTREC
(1864-1901).

(Coloured chalks. 13½ in. by 9½ in. Signed.)

"A Century of French Drawings—From Prud'hon to Picasso," at the Matthiesen Gallery, consists of 164 pictures which give a comprehensive survey of nineteenth-century French Art. The exhibition will remain open until June 3.

(Reproductions by Courtesy of the Matthiesen Gallery, 142, New Bond Street, W.1., and of the Owners.)



"CHEVAL CABRÉ"—A WATER-COLOUR BY EUGÈNE DELACROIX (1798-1863).

(From the Vila and Pierret-Jouhanneau Collections.)

one is tempted to judge these men by their draughtsmanship alone. But though Ingres said that "Drawing is the morality of art" ("Le dessin c'est la probité de l'art"), not every great colorist has been a great draughtsman, and many excellent draughtsmen have been second-rate painters. Prud'hon, for example, appears on these walls as an archangel of light; I have yet to see a painting by him which can be considered as good as his drawings. Ingres himself, represented by a magnificent series of portraits, became a great painter not because of his accurate line, but because, starting from that line if you like,

he tempered fact by imagination. A worth-while work of art is not a mere copy of nature—it's a waste of time to copy something so excellent and so perfect—but a translation of nature into the language of paint (or of chalk or ink or pencil or what not). Most of us, brought up in the mainly literary tradition of English education, have no difficulty in perceiving that when Shelley writes about a skylark he is putting before our eyes a scene which is based on nature, but



"L'AVOCAT ET SON CLIENT"—BY HONORÉ DAUMIER (1808-1879).
(Black chalk and wash. 5½ in. by 5½ in. Signed with initials.)

If this exhibition does nothing else, it will show our ultra-conservatives that even the French impressionists knew how to draw—that used to be one of the criticisms most often heard. The present generation will need no such demonstration, if one can judge by the comments of visitors, who are obviously obtaining a maximum of enjoyment: hence a further week's extension until Whitsun.



"THE TWO SISTERS"—A STUDY FOR THE PAINTING OF THE SAME SUBJECT BY FANTIN-LATOUR (1836-1904).

(Pencil, sepia and wash, on tracing paper. 8 in. by 10½ in.)

taking for granted that he has already acquired for himself the necessary background of knowledge to enable him to appreciate the historical sequence of these drawings; he is left to form his own conclusions without the aid of signposts, and a very pretty exercise of the wits it is, especially if one bears in mind the words of an obviously exasperated Schopenhauer. "Students and learned persons of all sorts and every age aim as a rule at acquiring information rather than



THE WORLD OF SCIENCE.



REMARKABLE WING-TRANSFORMATIONS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

ON this page I have urged that the activities of animals entailed in the pursuit of food have played the main part in determining the form of their bodies. Herein we may find object-lessons in "physical culture" well worthy of careful study. The effects of these activities are especially apparent when attention is concentrated on particular organs—limbs and teeth, for example. Sometimes, as in the mole-like animals, and the whale-tribe, the whole body is transformed.

But besides the inherited effects of persistent use there are other moulding forces which must be taken into account, though their effects are more elusive. "Natural Selection," and "Sexual Selection" are both to be reckoned with. Only a few years ago the theory of Natural Selection, as propounded by Darwin and Wallace, was regarded as all-sufficient to explain whatever, in this regard, needed explanation. It is now, however, becoming more and more generally realised that neither this, nor any other single theory, is in itself sufficient to explain all our difficulties. The doughtiest champion of Natural Selection to-day is Prof. Sir Edward Poulton. Throughout his long and distinguished career, indeed, he has refused to consider any other agency. But his championship is, and always has been, based almost entirely on facts derived from his unrivalled knowledge of the Lepidoptera. This, I venture to say, is too limited a field. The whole range of biology must be taken into consideration.

The arguments in regard to evolution, and the effects of "Use," which started with Lamarck, are of no avail as solvents of the problems presented by the study of the coloration of animals, and the associated theory of "Sexual Selection," both of which are embraced in the study of "Natural Selection." At the moment, I am called on to face certain difficulties pertaining, or so it seems, to this matter of sexual selection, to which we always turn when seeking to explain the exuberant development of colour and ornament so commonly to be found among insects, molluscs and birds. Darwin held that the gorgeous train of the peacock, the marvellous and wondrously beautiful wings of the argus-pheasant, and the brilliantly coloured plumage of the golden and silver pheasants, came into being by the develop-

ment of a nice discrimination on the part of the females of each of these types during the erotic displays of their amorous mates. These he believed, by their behaviour during these ecstatic moods, to be fully conscious of the nature of their ornamentation. But this interpretation has never seemed to quite meet the case. It implies a common and consistent standard of beauty among the females of the race. Even when these sumptuous vestments were yet in their incipient stages, they "selected" from among their suitors the best performers, who were backed by slightly varying intensities of coloration. To-day we are asked to witness the marvellous results which have come into being. And with them, it must not be forgotten, there has evolved an apparently full consciousness on the part of the males of their splendours; and of the best way to make the most of them. This much will be apparent to those who have watched the peacock, or the argus, and golden pheasants "in display." For the posturings of each are quite different, and always such as to let nothing be lost in the presentation of this finery. The birds

of paradise are no whit less remarkable in this excessive development of colour, and ornament, which have come into being, just as in the case of the pheasant tribe. And the same is true of some fishes.

On the whole, one is tempted to regard this interpretation as well justified, in spite of one or two

species, first with the males, and is later acquired by the females. And, be it noted, for this is important, it is acquired by the females in what we may call the orderly course of inheritance, and not by "selection" on the part of their mates. The elaborate and often, to our eyes, grotesque displays of some birds, we must suppose, followed, rather than preceded, the development of splendour.

The evolutionary sequences just briefly reviewed were called to mind when surveying the strangely elongated hind-wings of certain moths, and butterflies, and the totally unrelated group of Neuropterid flies, shown in the accompanying illustration. The insects, as a tribe, are four-winged. But in the beetles and the earwigs the front pair have become transformed into covers for the hinder, and functional, pair. In the crane-flies the hind pair have become reduced to the vestiges known as "halteres" (balancers) while in the true flies they are absent altogether. What were the exciting causes which brought about these very different types we have no evidence to show, nor hope of finding any. But we cannot invoke the agency of "Use and Disuse" to account, for example, for the transformation of the front wings into elytra, or wing-covers, though "disuse" will account for the wingless condition in the females of many moths, and the wingless state of many other insects in both sexes. The reduction of the hind pair of wings in the insects

shown here, till they become mere filaments with a more or less well-marked terminal blade, can scarcely be attributed to the effects of use; nor can we regard them as the outcome of "sexual selection." The Neuroptera have outdone the moths in the excessive length and slenderness of these wings; but where they have conspicuously large, spatulate tips they must be a hindrance, rather than aid, to flight. Indeed, there is no reason to suppose that, in any case, they are even feeble aids in flying. There is a butterfly—*Leptocircus meges*—wherein the hind-wings are drawn out into long filaments, but here the base of



A WEST AFRICAN BUTTERFLY RELATED TO THE EMPEROR MOTH: *EUSTERA BRACHYURA*, WHICH SHOWS A RATHER LESS EXTREME TRANSFORMATION OF THE HIND-WINGS, ONLY THE INNER EDGE OF THE WING FORMING A "STREAMER."

Photograph by E. J. Manly.

disquieting elements. But if we accept this theory as here presented, it may well be urged that it should be equally applicable to butterflies, and beetles, and some other insects, which vie with birds in splendour. We have, however, no reason to believe that the vision of insects is anywhere near comparable in acuity to that of the higher vertebrates, nor can we believe that emotionally they are on the same plane.

The origin and evolution of colour and ornament, in these very different types follows the same general lines. "Splendour" begins, in the history of the



TWO EXAMPLES OF THE TRANSFORMED HIND-WINGS OF SOME NEUROPTERIDES; ALLIED TO THE DRAGON-FLIES AND MAY-FLIES: *NEMOPTERA BIPENNIS* (ABOVE) AND *CHASMODON EXTENSA*.

Some thirty species of Neuropterides have been described and show as many variations in the form of the hind-wings.

Reproduced by Courtesy of the British Museum.

FOUND IN WIDELY SEPARATED PARTS OF AFRICA AND INDIA: EXOTIC MOTHS WHOSE HIND-WINGS HAVE BECOME TRANSFORMED INTO LONG "STREAMERS," WHICH ARE USELESS AS AIDS TO FLIGHT.

All the moths in the above photograph are members of the Family Zygaenidae, or Burnet-moths, and are of the following species: (a) *Semioptera maschuna*, East Africa; (b) *S. marshalli*, Mashonaland; (c) *Himantopterus flavescens*, Tenasserim; (d) *Pedoptila nemopteridea*, West Africa. Reproduced by Courtesy of the British Museum.



A TROPICAL AMERICAN MOTH WHICH IS MORE LIKE A BUTTERFLY IN ITS COLORATION: *URANIA FULGENS*; SHOWING THE GREAT LENGTH OF THE HIND-WINGS.

All members of the genus *Urania* are remarkable for the curious chamber under the abdomen, opening externally by means of a slit. The function of this is unknown. The hind-wings are notable for their great length and, apparently, are on the way to producing long "streamers" by the reduction of the two sides of the base.

the wing is still wide. By a process of reduction in the width of this base the filamentous wing may have come into being.

But, as if to add to our difficulties of interpretation, we find that among the birds there are two or three species of nightjars which recall these wings. In the pennant-winged nightjar (*Caprimulgus vociferus*), for example, the innermost primaries form a series of rapidly lengthening feathers, the longest of which form streamers projecting far behind the body during flight; while in the standard-winged nightjar (*M. longipennis*), only one quill, the innermost primary, is elongated, and here it takes the form of a very long, wire-like stem terminating in a "vexillum." What agency could possibly have started, and continued, such eccentricities of growth? They seem to be neither instances of "Natural Selection" nor of "Sexual Selection." We have no evidence, indeed, that the latter has played any part in the evolution of ornament among the insects. It is surely highly improbable that the different species of Neuroptera and butterflies should have even a dim consciousness of the "decorative" effect produced by their long tails. Sexual Selection among these creatures, we surmise, can obtain only through the sense of smell. And how amazingly acute this may be is shown by the behaviour of the vapourer-moth.



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THE WORLD OF MUSIC.

VERDI'S "MACBETH" AT GLYNDEBOURNE.

THE Mozart-Verdi season of opera at Glyndebourne opened last Saturday with the first production in England of Verdi's "Macbeth," which was first heard in Florence in 1847, but was revised for production in Paris in 1865. Verdi himself seems to have been very partial to this work and great interest has been taken in the present performance in this country.

The choice of the opera "Macbeth" was perfect, for the full display of Glyndebourne's new scenic resources and the magnificence of Caspar Neher's setting, together with the superb efficiency of Carl Ebert's staging, cannot be too highly praised. The scenes with the witches and the apparitions of kings are beautifully done; while the banquet scene and the courtyard of Macbeth's castle are as fine as anything I have ever beheld on any stage. Another triumph is the handling of Banco's ghost, always a problem, even in Shakespeare's play, for the producer. I do not remember ever seeing it so impressively done as at Glyndebourne. The excellence of the production is matched by the brilliance of the performance under Fritz Busch. It would not be too much to say that the singing of the choruses surpasses anything we have ever heard in an English opera-house. The cast is also brilliant. Vera Schwarz has a fine voice and is an accomplished actress; her performance, if not ideal in character to satisfy an English audience's conception of Lady Macbeth, was nevertheless thoroughly efficient and artistic. The Macbeth of Francesco Valentino was full of life and vocally compelling. It is really a two-part opera, for the other rôles are very subordinate. They were, nevertheless, well filled. David Franklin as Banco, David Lloyd as Macduff, who sang his attractive aria in the last act extremely well, and Eric Starling, who gave life and character to Malcolm, were all good. The orchestra played splendidly under Fritz Busch, and the general ensemble was what we expect it to be at Glyndebourne—namely, unrivalled in this country.

What about the opera itself? Well, to me, Verdi's music in this work is, for all its vigour, a little disappointing. It does not move one, in spite of its moments of beauty—such as in the sleep-walking scene. The lack of love-interest is no doubt a drawback, but there is also a lack of imagination and the conventional idiom of early Verdi is a fettering

influence. I shall be surprised if it succeeds in remaining in the Glyndebourne repertory.

At Covent Garden the "Ring" is now full in its first cycle under Furtwängler. The cast is a splendid one. Kerstin Thorborg repeats her old success with Fricka and Rudolf Bockelmann is a magnificent Wotan. The Konetzni sisters, Hilde and Anny, made their first appearance at Covent Garden in the parts of Sieglinde and Brünnhilde. They have fine voices, although they do not eclipse our memory of other singers in the parts. Lauritz Melchior, however, certainly surpassed all previous performances I have heard from him as Siegmund. He was in magnificent voice and acted more convincingly than ever before.

The production of "Fidelio," under Sir Thomas Beecham, showed a very welcome advance on all previous productions of this opera at Covent Garden in recent years. The new tenor, Helge Roswaenge, is a great asset; he is a most satisfying Florestan. The Leonora of Rose Pauly is magnificent. She is certainly the first I have ever heard who swept one away in the part by sheer dramatic intensity of presentation. In all essentials she has the right conception of the part and the capacity to thrill an audience as Chaliapin could thrill it. She is a Leonora such as Beethoven must have dreamed of and together with Ludwig Weber, Irma Beilke, and Fritz Krenn, she and Helge Roswaenge give us a "Fidelio" that makes an impression adequate to this opera's intrinsic greatness.

W. J. TURNER.

THE PLAYHOUSES.

"AMPHITRYON 38," AT THE LYRIC.

THE announcement that "No one will be admitted during the Prologue," is no idle threat. On the first night, and several subsequent ones, a score or more of ticket-holders were left in the foyer to lament their unpunctuality. This reminder is necessary, for the reason that the Prologue should certainly not be missed. When the curtain rises, we see Jupiter and Mercury basking on a cloud. Gazing idly down at the Earth beneath, Jupiter avows a desire for Alkmena—Alkmena, the woman (it has been said) who taught her sex faithfulness. Jupiter recalls the numerous guises in which he has visited the Earth in search of amorous adventure. But in what form is it possible to overcome the resistance of a thoroughly virtuous woman? Mercury suggests that he pose as Amphitryon, the lady's husband. Thereupon

Jupiter arranges a war, so that Amphitryon, a famous general, shall be called away from home. It is scarcely necessary to remind readers further of this famous mythological story. Presumed to have been written originally by Archippus (415 B.C.), the present is said to be the thirty-eighth known version of the story. It is unlikely that there will be a thirty-ninth, for few would care to attempt to surpass the dialogue in polish and wit. Though audacious in implication, there is nothing in actuality to offend the modern ear. Miss Lynn Fontanne and Mr. Alfred Lunt give performances one cannot imagine bettered. The scene in which he, in the guise of her spouse, seeks to draw from her a tribute to his art of husbandry, while she placidly darns his socks, is a triumph of comedy. One is entitled to expect team-work from a visiting company that has already enjoyed a long run in its own country, but here realisation betters anticipation. Mr. Richard Whorf is a brilliant Mercury, and Miss Edith King perfect as an elderly Leda who regrets that she has never been re-visited by the swan. A blow to her pride.

"HAPPY RETURNS," AT THE ADELPHI.

Though many members of the Crazy Gang were in the audience on the first night of Mr. Cochran's revue, they behaved very sedately. One felt, however, that Messrs. Flanagan and Allen, making their début before one of the most fashionable audiences in London, would have welcomed a little insane assistance from them. An occasional "Hoi!" say, when Mr. Flanagan made one of his malapropisms. These two excellent comedians had too little support from their authors. They were at their best in "Down and Out Blues," by the late Sam Mayo. Happily, Miss Beatrice Lillie was at the top of her form. She was immensely funny as a talkative first-nighter, comparing the merits of rival Hamlets—one of which she had not seen, and the other to which she obviously was not listening. She looked striking as a picture-poster girl, somewhat worried by the erratic behaviour of her legs shadowed on the background; also as a vaudeville artist swinging on a crescent moon, and distributing garters to the audience. One of the most successful items was "Memories of Cochran Shows"; though "My Heart Stood Still," "If You Care for Me," and "Dixie Dreams" made the other numbers in the revue seem feeble by comparison. Miss Patricia Burke and Miss Pat Taylor lent valuable support. Scenery and costumes by Herr Ernst Stern and Miss Doris Zinkeisen are delightful.

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STORIES OF THE CLANS No. 3

Bearing the boxwood badge of the Clan Chattan the MacPhersons of Cluny are the most famous of all the septs belonging to that particular clan. According to tradition a certain MacPherson rescued a King of Scots when on a hunting expedition in the Highlands from an infuriated stag. For this service the King conferred upon him the privilege of blending the red of the Stewart tartan with the grey Macpherson. Since 1829 this old clan tartan—the "grey plaid of Badenoch or Cluny" has been reduced to a hunting tartan, while in the modern dress tartan the grey ground has been replaced by white. The MacPhersons were the victors in the famous clan battle of the North Inch of Perth against the Davidsons in 1396. It was on this occasion that they are supposed to have received from a fairy piper the famous Black Chanter on the preservation of which the fortunes of the Clan are supposed to depend.



**Gilbey's
SPEY ROYAL**

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NOTES FOR THE NOVEL-READER. FICTION OF THE MONTH.

THIS month brings a number of good novels, Ronald Fraser's "Bird Under Glass" heading the list. It is, of course, conspicuous for its lovely, radiant prose. At the first impact with Marisol and the young man she is to marry one sees no farther than that her world is never commonplace: for Mr. Fraser the commonplace does not exist. Take the opening chapter, where she looks out from her Islington attic over the little musty backyards and gardens. "It was surprising how thick and secret the trees were in summer, how bright the marigolds." And Stony, the stubborn rationalist, discovering his love for her at the instant he is affirming reason must decide conduct. "But he had a feeling . . . that the consent of his central self was no longer behind him. . . . Something decisive had happened, and he was in despair." With such illuminations of their individualities the way is pointed to the Prior of the Spanish Charterhouse, the arresting figure who is to make visible beyond these two people's complexities and passionate confusions his mystical conviction of the flowering of the soul and the final liberation. Marisol unfolds the story; sometimes as it appears through her own eyes and intuitions, sometimes through her husband's. He is caught in his "practical" rule of life. Her sense of something unseen in Nature now shines, now flickers, before it is reflected back on her in the violated peace of the orchard where the Spanish war strikes down the Prior and his monks. They, in dying, are to know no death, and Stony and Marisol in living to be spiritually transformed by the Prior's vision of transcendental unity. That one of them should relate their separate experiences is a daring experiment, but it is justified by the vivid impression it conveys of Marisol's rare and irresistible vitality.

"The Moon is Feminine" is a sea-green enchantment on the Brighton shore in Regency days. It is unlike anything else Miss Dane has done; unlike few romances but

the sad tales of the little mermaid, and the forsaken merman, if one can imagine them with vinegary dowagers and the Pavilion in the background. Before Henry Cope encounters the sea-gipsy he is merely a young man about town; but it is soon apparent he is not as other men. His ancestral affinity with the stranger emerges, and he falls under the spell that foreshadows the tragedy. The young woman he loves struggles vainly to release him, and search-



COMMEMORATING THE TOCHI SCOUTS' PROWESS IN THE RECENT WAZIRISTAN CAMPAIGN: THE CEREMONIAL GONG PRESENTED TO THEM BY SUBSCRIPTION AMONG ALL UNITS OF THE TOCHI COLUMN, IN RECOGNITION OF THEIR FINE CO-OPERATION; A PHOTOGRAPH INCLUDING BRIGADIER MAYNARD AND OFFICERS OF THE TOCHI COLUMN.

We illustrate here the presentation of a gong from the "Tocol" (Tochi Column) of the Bannu Brigade to the Tochi Scouts in recognition of their fine co-operation during the recent Waziristan campaign. The gong was subscribed for by all ranks and units in the Tochi Column, and it bears the crests of all the units in question. The presentation was made by Brigadier Maynard, C.B., D.S.O., and took place at Miranshah on the anniversary of the capture of Iblanke Ridge, an occasion on which the Tochi Column, with the help of the Tochi Scouts, made a very fine night march, dislodged the tribesmen, and established "Coronation Camp" on the hitherto inaccessible Sham Plain.

ing for him in desperation on the moonlit beaches, is herself betrayed to the gipsy's ice-cold embrace. She is thrown up dead at the water's edge, and the bereaved Henry loses himself and is lost to his friends in his mournful illusions. Regency society may be as elegant or as vulgar as it pleases; one is never out

of hearing of the salt, estranging sea or out of touch with the eerie pathos of this exquisite fantasy.

Mr. Cain's "Serenade" has all the verve with which "The Postman Always Rings Twice" abounded. It is an excitement that could have been simply melodrama but is sublimated by the significance of Howard Sharp's love for Juana. Mr. Cain wastes no words. His technique is ingenious in its simplicity; again and again a single sentence suffices to change the scene. Briefly, "Serenade" is the story of a famous opera singer who has lost his voice, and recovers it again after a series of adventures, violent and tender, in the company of the little Indian light-of-love he begins by trying to wash out of his mind. That he cannot do; nor will any reader escape Juana's fascination as it comes through in the narrative of their vagrancy. Few books of the American underworld bear reading twice, but this happens to be one.

In "Lifer," Jim Phelan, himself an ex-convict, demonstrates the effects of penal servitude on the prisoner. His object, he says, has not been to attack the system, but to warn the nation of the danger it runs in allowing it to be mechanised: as he puts it, to take a man in at one end and eject a mummy at the other. There is nothing of the mummy in Mr. Phelan, who has survived a fourteen-years' sentence to achieve a powerful and terrible book. It is not an apologia for the criminal, though it suggests that

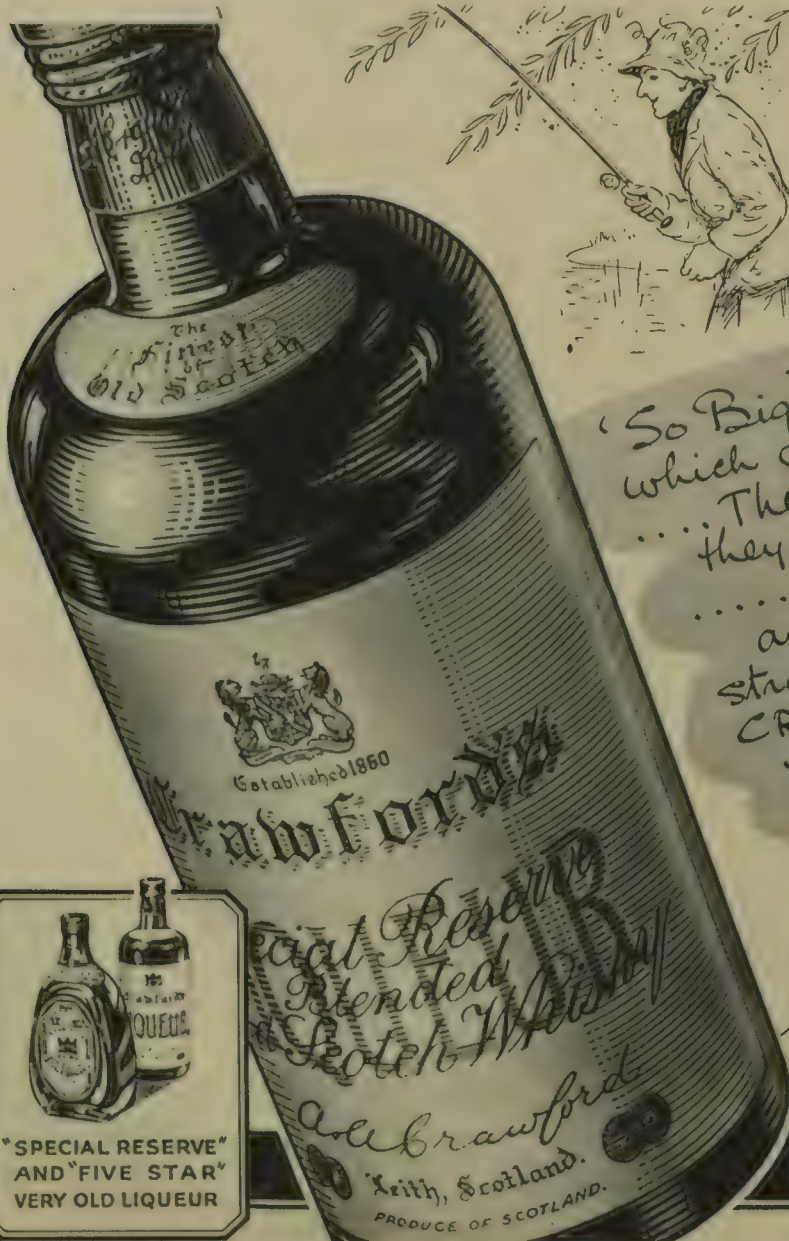
the subnormal ones—no small number—are rather charges for the psychologist than a prison staff. The Prison Commissioners have recently given evidence of their readiness to improve conditions by modernising the penal establishments so far as lies in their power, but they have reminded us it is not they who hold the purse-strings. An interesting parallel presents itself between Mr. Phelan's book and the German "Who Once Eats Out of the Tin Bowl," inasmuch as both close with the reincarceration of a discharged and despairing convict for whom liberty has lost its meaning.

Andrew Marvell's "Minimum Man" is a satire on our present civilisation and Great Britain as it may be in 1950. The stupid face of Jellaby, the dictator, stares from every hoarding. The party of New Freedom has stunned the people into subjection, and Nazi history of the previous quarter of a century is repeating itself here. Then a race of midget geniuses is miraculously brought forth in the wilds of Wales;

[Continued overleaf.]



PRESENTED IN RECOGNITION OF THE TOCHI SCOUTS' CO-OPERATION WITH THE TOCHI COLUMN IN THE WAZIRISTAN FIGHTING: THE GONG; BEARING THE CRESTS OF UNITS IN THE TOCHI COLUMN.



'So Big' it was (the one which got away.) What matter? There are bigger fish in the sea they say, . . . another day tomorrow . . . When darkness has taken sport away, the day's misfortunes seem strangely light, companioned by CRAWFORD'S. For who could resist this subtle, soothing flavour? . . . What mood not acclaim it? . . . a friendly drink, to be enjoyed with friends.



... such kindly age ...

A. & A. CRAWFORD — LEITH, SCOTLAND.

This England . . .



The Purbeck Downs above Kimmeridge (Portland Bill on the horizon)

SAY "all's well with England" and a thousand thousand voices will cry "No!" Therefore, all's well with England. For while we have that critical minority willing and able to raise its voice, jealous (as all Englishmen are) of her honour and her greatness, all's well with England. For here can be no smug complacency that leads upon decay, but the alertness and caution that have made her so formidable in other days. So it is even in our daily lives. Let a manufacturer become content, and straightway his business is in decline. Though your Worthington be greater now than at any time these last two hundred years, yet is there no ease in its brewing. Rather is the watchfulness increased, that no harm befall this very English thing.



Continued.)
presumably because Nature has decided it is time for a radical departure of her own. Minimum Man, the new creature, is persuaded to put his super-intelligence at the service of the counter-revolutionaries, and eradicates the Jellaby tyranny in the twinkling of an eye. What Solomon, the leader, will do with the England he frees is not forecast, but one assumes he is prepared to relegate *Homo sapiens* to the scrap-heap. Lively situations and caustic humour characterise this clever, stinging book.

"Red Planes Fly East," by Piotr Pavlenko, relates how the U.S.S.R. is dealing with its Asiatic commitments. It is written at great length and with the zest that befits a panegyric of Bolshevik *élan*. The villain of the piece is a Japanese spy; the heroes and heroines, crusaders of the Marxian faith, are the young Communists who are stimulating the development of Siberian forestry and agriculture, and flying the Red 'planes to the Manchurian borders for the Eastern army that is getting ready for the inevitable war with Japan. The statement that Japan is planning a strategic canal through Siamese territory to divert trade from Singapore and threaten India with the Japanese Navy seems to be inserted to catch the eye of the British public. Pavlenko says the contract was signed as far back as 1932, and a footnote, quoting the Dutch East Indian Press as his authority, gives the project in detail.

Conal O'Riordan continues the story of David Quinn in "Soldier's End." People who have read the preceding books of the series will not require to be told how persuasively he invites affection and admiration for the saintly soldier. Here David passes through the suffering of an old man who sees the younger generation beset with dangers and unhappiness, is an indignant witness of the horrors of the Irish famine, commands a brigade in the American Civil War, and dies gallantly in the Communist rising in Paris. He wins the friendship of Abraham Lincoln; he meets Mazzini and Dickens; he works among the London waifs and strays with Lord Shaftesbury, remarking the fanatical rigidity of the great philanthropist's Evangelicalism. Colourful episode and Mr. O'Riordan's racy humour are prominent in "Soldier's End." "Ancestral Tablet," by Kathleen Wallace, is another nineteenth-century chronicle extended to the eve of the Great War. She holds an even balance between sympathy and detachment, and invests the experiences of a missionary

family and the love-affairs of its young people with uncommon interest. Her knowledge of Chinese thought and custom heightens the conviction of "Ancestral Tablet," which is to be warmly commended as a sensitive and attractive novel.

We take it "Sinister Smith," by A. H. Atkins, and "Women of Affairs," by Daphne Nicol, are first novels. The former is good so long as it is occupied with Albert Smith's childhood. He is born in a Midland village near

with a scholarship. It is a pity Mr. Atkins did not leave him there, for Albert in his later phases is not nearly so appealing. "Women of Affairs" is a clever, disagreeable study of two sisters, self-centred and amoral young women, who share a tiny flat. They record their mutual jealousies in their diaries, and eventually each annexes the other's lover. It is difficult to distinguish them in the diaries, Miss Daphne Nicol having unfortunately failed to differentiate in form and style.

A repellent old woman meets with her deserts by a violent end in "Appointment With Death," one more Poirot novel where the grouping and actions of the suspects maintain Mrs. Agatha Christie's reputation as the prime mystery-maker. The sensational occurrences at a respectable bank are properly shocking in Basil Francis's "Death at the Bank." Alex Granville continues to combine crime with the innocent sport of Essex yachtsmen in "The Body in the Trawl." Inspector "Dusty" Miller does very well for himself here, first by securing the identification of a faceless corpse and then by smartly connecting it with the very sinister affair of the absconding share-pusher.

BOOKS REVIEWED.

- Bird Under Glass. By Ronald Fraser. (Cape; 7s. 6d.)
The Moon is Feminine. By Clemence Dane. (Heinemann; 7s. 6d.)
Serenade. By James M. Cain. (Cape; 7s. 6d.)
Lifer. By Jim Phelan. (Peter Davies; 8s. 6d.)
Minimum Man. By Andrew Marvell. (Gollancz; 8s. 6d.)
Red Planes Fly East. By Piotr Pavlenko. (Routledge; 8s. 6d.)
Soldier's End. By Conal O'Riordan. (Arrowsmith; 8s. 6d.)
Ancestral Tablet. By Kathleen Wallace. (Heinemann; 8s. 6d.)
Sinister Smith. By A. H. Atkins. (Duckworth; 7s. 6d.)
Women of Affairs. By Daphne Nicol. (Faber and Faber; 7s. 6d.)
Appointment With Death. By Agatha Christie. (Collins; 7s. 6d.)
Death at the Bank. By Basil Francis. (Constable; 7s. 6d.)
The Body in the Trawl. By Alex Granville. (Harrap; 7s. 6d.)



COMMEMORATING CAPTAIN VANCOUVER, THE NORTH AMERICAN EXPLORER, IN SURREY: SIR HAL COLEBATCH, AGENT-GENERAL FOR WESTERN AUSTRALIA, SPEAKING BY VANCOUVER'S GRAVE IN PETERSHAM CHURCHYARD. (Photograph by Topical.)

The 140th anniversary of the death of Captain George Vancouver, the explorer of the Pacific Coast of America, after whom Vancouver Island is named, was commemorated on May 18 at Petersham Churchyard, near Richmond, in Surrey, where Captain Vancouver is buried. A wreath was placed on the grave by Mr. R. H. Pooley, former Attorney-General for the Province of British Columbia. Among those present at the service was the Agent-General for Western Australia, Sir Hal Colebatch.

by a coalfield. Father Smith is a drunken bully; the mother is embittered by his brutality and their poverty. However, Albert's natural toughness survives the home atmosphere, to stand him in good stead when he heads a revolt against the National School gang and soars to higher things

To Tax-saddened Motorists

Motorists now have to pay on an average from £2 to £3 a year more on petrol tax. Those who change over to the new Shell Lubricating Oil, however, can largely offset this extra expense. Its use is not merely the best safeguard against wear, but is a proved economy. Mr. John Prioleau, writing in the "Spectator" for March 11th, described how he gets 50% more mileage with the new Shell Oil. Others have shown how it offers the least possible resistance to an engine, thus saving petrol. As an example, the Hon. Maynard Greville, Motor Correspondent of "Country Life," discovered that the effort required to start up his electric lighting plant was least with the new Shell Oil, proving the extra slipperiness which its exclusive oily compound provides. Ask your garage to drain your sump, flush it out and refill it with the correct grade of New Shell Oil for Summer use.

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IT GIVES 50% MORE MILEAGE

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B.S.A.	Humber	Morris	Talbot	Bentley	Hudson	Rover	SINGLE SHELL (Light)
Fiat	Jowett	Riley	Wolseley, etc.	Buick	Opel	Standard	for Vauxhall



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*the Gin in the famous
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When you order gin ask always for Booth's. When you see it served from the famous hexagon bottle you can be sure you are getting the best dry gin that money can buy... the gin that has an unrivalled bouquet and flavour and that blends readily with cocktails and other ingredients.

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Of Interest to Women.



Ostrich Feathers on Parade.

H.R.H. the Duchess of Kent was present at the Fashion Parade featuring South African ostrich feathers at South Africa House. The dresses and hats were trimmed with feathers specially worked and designed by London craftsmen to demonstrate the charm of these lovely plumes. The dyeing was done by secret processes, known only to a few families, which have been handed down from generation to generation. Among the exhibits was a ruffle three yards long, in all the colours of the rainbow, and a five-foot cape, the feathers of which took three years to produce. There was also a display of Court jewels, including tiaras and diamonds in every conceivable design. Dramatic contrasts were present, as when rubies were worn with white, amethysts with quaker grey, and diamonds against cherry red.

Thinking of Ascot, Lord's and Garden-Parties.

Thinking in terms of Ascot, Lord's and garden-parties, Marshall and Snelgrove, Oxford Street, have assembled in their model gown department a representative and lovely collection of fashions. They realise the important rôle which feathers may play, for this firm always do everything in their power to support British industries. In this collection are dresses that have travelled by air and water, but it may be that they are not quite individual enough; therefore there are interpretations, or, shall it be said, translations, of them.

The Coat Changes the Silhouette.

Fashion may try to cast a shadow over the lace dress, but she is powerless against the dressmaker, who never wearies in creating new versions of it, and the many women who know what a useful place it occupies in their wardrobes. It is from Marshall and Snelgrove that the ensemble on the right of this page comes. The coat and skirt are of heavy linen lace, the upper portion of the latter being of a new material, jersey crêpe. It is arranged with turnover collar and puff sleeves; the colour is haze blue. On the left above is another ensemble of a totally different character. The dress is of white serge marocain; it has panels of pleats at the sides and paillettes. Embossed black and white marocain makes the coat.

Singing-Birds in Gay Colours.

Boys and girls will enjoy studying with the greatest care the dress on the left, as on every square a gaily coloured singing-bird appears accompanied by its French name, the touches of green rouleau trimming making them think of the twigs of trees. The neat little bolero is arranged with pleats, which are mirrored in the skirt. The printed dress on the right has much to be said in its favour. As will be seen, it has long sleeves and a becomingly draped sash; by the way, it is fifteen and a half guineas. Incidentally, it must not be overlooked that a feature is made of bridesmaids' dresses for seven and a half guineas.





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ARDENA CLEANSING CREAM, 4/6 to 22/6. ARDENA SKIN TONIC, 3/6 to 75/-.

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And you won't be plundered. Living is very reasonable. You get 60 per cent. reduction in rail fares and about 20 Travel Marks to your £, provided you buy them outside Germany.

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BOOKS OF THE DAY.—(Continued from page 950.)

and letters from Governor Hindmarsh, the Surveyor-General's most formidable opponent. For Light the years 1836-9 were a time of stark tragedy. He, who placed Adelaide in the only region which gave hopes of success; he, who planned the city with consummate skill . . . was deserted and betrayed . . . and was left to die neglected, unhonoured and impoverished. . . . We can be thankful, however, that before his death in October, 1839, Light knew that opinion in England and the colony recognised the amazing foresight which he had displayed in the foundation of Adelaide, and that the great work of his life had already justified itself."

From the "earlies" of Australia we pass to a book of comparatively recent reminiscences which seems to show that even now the wide open spaces may still offer scope for pioneering and adventure. The name of it is "HARD LIBERTY." A Record of Experience. Written by Fred Blakeley and prepared for publication by Muriel V. Morley. With 28 Photographs (Harrap; 10s. 6d.). These entertaining—and at times exciting—memories of a "rough diamond" (or should it be "rough opal"?) have been given literary shape by a skilful hand. Mr. Blakeley's tale opens at the time of the great drought in Australia towards the end of last century. We learn how he twice ran away from school and at thirteen was working his own claim at the opal fields. Some years later, with two companions, he made the first crossing of Australia by bicycle, from south to north. This exploit provides much of the matter for a very vivid and original book, which belongs to the same category as the works of Aloysius Horn. Although his brother became Minister of the Interior, Mr. Blakeley himself, we are told, never had two consecutive years of schooling. It is perhaps this very fact that makes his story so refreshing. It must have been an engrossing but rather formidable task to translate the original material (whether written or oral we are not told) into a form more conventional in spelling, grammar and punctuation. Exactly what this editorial labour involved appears from a letter printed just as written by Mr. Blakeley to Miss Morley.

Social and political affairs in Australia, past and present, are considered from a "Left-Wing" point of view, expressed with provocative liveliness, in "AUSTRALIAN LANDFALL." By Egon Erwin Kisch. Translated from the German by John Fisher and Irene and Kevin Fitzgerald. With 2 Illustrations (Secker and Warburg; 10s. 6d.). This book is sure to attract many readers, who will be interested to know that one of the translators is a son of the late Andrew Fisher, the famous war-time Prime Minister of the Commonwealth. That the book is not entirely concerned with politics may be gathered from the last chapter entitled "Bodyline!" and devoted to the subject of Test cricket and the ethics of fast bowling. In a reference to Bradman, we read: "No Spanish Don he, but an Australian Donald, cut short for love. There was never a lovelier batsman than Don. In any house you will find that the son or daughter has plastered the walls with his photograph. Newspapers, magazines and films live on his fame. Even England paid him the greatest honour: Don Bradman's wax image was placed in Madame Tussaud's."

It is not too late, perhaps, to recall a book of which cricket was the sole inspiration, by a well-known writer on the great game—namely, "AUSTRALIAN SUMMER." By Neville Cardus (Jonathan Cape; 7s. 6d.). This is a record from personal observation of the last M.C.C. tour in Australia, mingled with the author's impressions of that country and its people, and some diverting reminiscences of his own boyhood and escapades as a youthful cricket enthusiast.

As I must soon "draw stumps," I will end with a list of other attractive books which readers interested in Australia must not miss. They will welcome especially a new pocket edition of that popular work, "COBBERS." By Thomas Wood (Oxford University Press and Humphrey Milford; 3s. 6d.). The list also includes "FORTY FATHOMS DEEP." Pearl Divers and Sea Rovers in Australian Seas. By Ion L. Idriess. With 28 Illustrations (Angus and Robertson; 6s.); "WIDE HORIZONS." Wanderings in Central Australia. By Robert Henderson Croll. With 37 Illustrations (Angus and Robertson; 9s. 6d.); "ANTIPODEAN JOURNEY." A Study of Life, Art and Letters in the Antipodes. By Margaret L. Macpherson. With 26 Illustrations (Hutchinson; 12s. 6d.); "SOUTHWARD HO!" Being the Log of the 35-Ton Schooner Yacht *Sirius* from England to Australia. By Harold Nossiter. With Plates and Map (Witherby; 10s. 6d.); and, finally, a historical work that carries us back to the days of Admiral Phillip—"IMMIGRATION INTO EASTERN AUSTRALIA," 1788-1851. By R. B. Madgwick, M.Ec. (Sydney), D.Phil. (Oxon.), Lecturer in Economic History in the University of Sydney (Longmans; 12s. 6d.). This last is a scholarly and, of course, impersonal work, wherein such people as Mary Bryant are considered in the mass, as in the chapter on female immigration.

C. E. B.

OUR COVER.

OUR readers may be interested to know that the painting, "Perette," by François Boucher (1703-70), which is reproduced on the Cover of this number, was exhibited by Frank T. Sabin a short time ago in a Collection of Paintings by French and Venetian eighteenth-century Masters at 154, New Bond Street. The subject of the picture, which is signed and dated 1769, "Perette et le Pot-au-lait" is the well-known fable of counting your chickens before they are hatched. Perette is going to market to sell a pot of milk and, as her mistress has promised that she may buy something for herself from the profit, she day-dreams as she walks along. She thinks about the hen she will buy with the money and, on that foundation, imagines herself as the eventual owner of a prosperous farm. Deep in contemplation of the future, she stumbles; and the pot falls to the ground and is smashed. There is a tradition that Boucher, meeting his friend Adrian Rolland, invited him to his studio and offered to give him any picture he should choose. Rolland was so entranced with the "Perette" that he selected it, whereupon Boucher sat down, applied a few finishing touches, signed it and presented it to him.

To all concerned, professionally or commercially, with painting, sculpture, engraving and architecture, an indispensable book of reference is "The Year's Art." Compiled by A. C. R. Carter. Illustrated (Hutchinson; 21s.), of which the new volume for 1938 has recently appeared. This well-known work, which maintains its high standard of quality and usefulness, is now in its fifty-ninth year, and Mr. Carter recalls that last year he completed his personal jubilee of association with its production. As usual, he contributes an interesting survey of the past year in the art world. The book contains an immense amount of information about various art institutions at home and abroad, with a long and detailed record of art sales in 1937, and a directory of artists and art workers.

PICTURES AND DRAWINGS BY OLD MASTERS, FINE
DECORATIVE FURNITURE, IMPORTANT OBJECTS OF ART,
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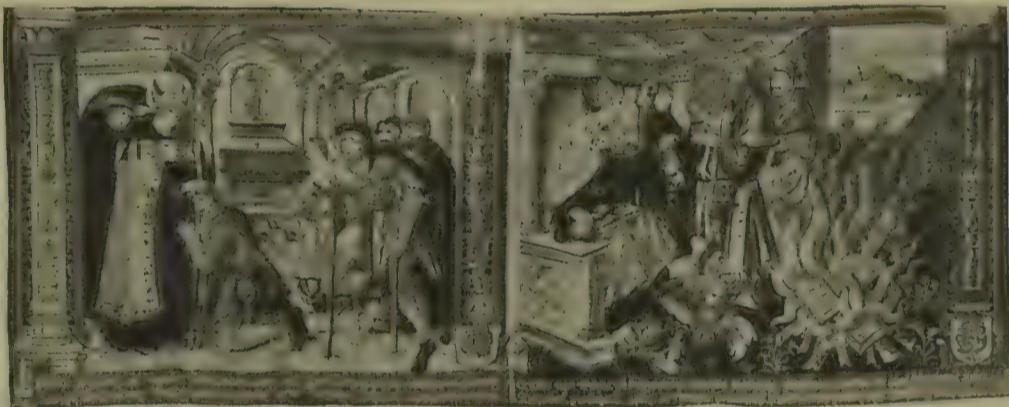
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A PAIR OF BRONZE PRICKET CANDLE-
STICKS—Italian—first half 16th Century

ON WEDNESDAY,
JUNE 22, WORKS OF
ART OF THE FRENCH
XVIIIth CENTURY AND
ORIENTAL PORCELAIN

ON THURSDAY, JUNE
23, WORKS OF ART
OF THE XIVth, XVth,
XVIth CENTURIES



A PANEL OF TAPESTRY DEPICTING TWO SCENES FROM
THE LIFE OF SAINT AUGUSTINE—FRANCO-FLEMISH, C.1520

ON FRIDAY, JUNE
24, PICTURES AND
DRAWINGS BY OLD
MASTERS.

ON MONDAY, JUNE
27, ENGLISH MEZZO-
TINTS and FRENCH
COLOURED PRINTS



ONE OF A PAIR OF LOUIS XVI COMMODES



A SUITE OF LOUIS XVI FURNITURE—Consisting of a Settee
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The Collection will be on view from the morning of Friday, June 17. Illustrated Catalogues of the Furniture and Objects of Art, containing 36 illustrations price 15/-; of the Pictures and Drawings, containing 15 illustrations, price 10/-; of the Mezzotints and Coloured Prints, containing 8 illustrations, price 4/-
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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

OVER two hundred motoring enthusiasts have entered their cars for the Royal Scottish Automobile Club Rally, which starts from Glasgow on Whit Monday morning, and after a 900-miles tour of



AT SULGRAVE, NEAR THE HOME OF THE WASHINGTON FAMILY: A 40-50-H.P. TWELVE-CYLINDER "PHANTOM III." ROLLS-ROYCE WITH SPECIAL HOOPER SEDANCA COACHWORK.

the Highlands finishes at the Empire Exhibition on June 9 at Glasgow. The coachwork exhibition, for which prizes will be awarded, takes place in the Exhibition itself. In fact, the whole tour will be a delightful Whitsun holiday for both drivers and

passengers. The three night stops (Monday, Tuesday and Wednesday) are at Strathpeffer, so there is not that constant packing and unpacking of one's kit which is apt to bore some folk.

Touring to Scotland will be a popular feature this summer as everybody would like to see the Empire Exhibition, if possible. I rather fancy owners of 14-h.p. Armstrong Siddeley saloons which cost from £329 upwards will make that their test run, because the journey covers country which shows up all the best features of these very comfortable cars. Also, the visibility is particularly good, so that one travels very smoothly up hill and down dale, seeing the country, not merely flashing through it and wishing the driver would slow down so that the beautiful views might be enjoyed. The side windows also are deep, so wherever you may sit in this car you can see the scenery. With plenty of room for luggage and the easy control with the Armstrong Siddeley self-changing gear-box, plus excellent brakes, motoring becomes the least fatiguing method of covering a distance and enjoying local beauty spots.

It would seem nowadays that nearly every one of the 1938 cars claims to be able to travel at 70 miles an hour without too much strain on the engine. I know one car which can, at any rate, as, taking a run in the 16-h.p. two-litre Triumph "Dolomite" saloon belonging to a friend of mine, we really exceeded that speed without difficulty up a slight incline and finished nearer 80 m.p.h. than 70 m.p.h. at the top of this particular hill on the Henley-Oxford road. My only criticism is that you cannot see the

near-side wing, so that the wise owner insists on fitting a wing-post so that he can then drive within a hair's-breadth of the near-side kerb. Otherwise, one has to guess the distance. This six-cylinder runs very smoothly, has good acceleration and a most comfortable gear-box to handle. Its price is reasonable as it certainly is a family car with quite a sporting performance if you choose to take full advantage of its four-speed gear ratios. The adjustability of the steering wheel is another convenient feature, which is further enhanced by the accurate steering itself. I like a high-g geared steering and this Triumph requires only two turns from lock to lock, with a good castor action as well. There is no doubt about it that since Mr. Maurice Newman has been managing director of the Triumph Company the cars have improved tremendously. They really are a great pleasure to drive or ride in as the suspension and brakes are above reproach.

After looking around in the under £200 car market I have come to the definite conclusion that

(Continued overleaf)



A WELL-KNOWN DANCE BAND LEADER WITH THE NEW MODEL OF A FAMOUS CAR: MR. ROY FOX IN THE COUNTRY WITH THE LATEST DAIMLER "FIFTEEN," WHICH IS DISTINGUISHED IN APPEARANCE AND HAS A GOOD ROAD-PERFORMANCE.

London Bridge looked like this when Guy's Hospital was built at its Southern approach

(From a model by John B. Thorp)



London Bridge has been rebuilt and renovated . . . but Guy's is still using its original buildings...

£316,000

OF THE £500,000 APPEALED FOR IS

STILL URGENTLY NEEDED

TO COMPLETE VITAL EXTENSIONS, REBUILDING & REDUCTION OF DEBT

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You, in common with all men and women, owe a debt of gratitude to Guy's. The benefits bestowed by Guy's are infinite and beyond price. Give now as liberally as you can as an earnest appreciation of these benefits.

GENEROUS OFFER BY THE RT. HON. THE VISCOUNT NUFFIELD, O.B.E., M.A., D.C.L., LL.D.

Provided the Hospital obtains the balance of the sum appealed for, The Viscount Nuffield has promised £80,000 for necessary extensions to the Nurses' Home.

Generous as this offer is, it only becomes redeemable if you and every other man and woman pays NOW the debt of gratitude you owe to Guy's.

With the proceeds of our last year's appeal—£200,000—work has been commenced on the New Dispensary, the New Children's Ward and £82,000 devoted to debt reduction.

But there is still THE SURGICAL BLOCK to be rebuilt . . . THE WARD MAIDS' accommodation to be enlarged . . . THAT MILLSTONE OF DEBT to be wiped off.

YOU OWE A DEBT OF GRATITUDE TO

GUY'S HOSPITAL

Pay it NOW!

Please send your donation to The Rt. Hon. The Viscount Nuffield, O.B.E., M.A., D.C.L., LL.D., Treasurer, Guy's Hospital, London Bridge, S.E.1.

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VAUXHALL

10 H.P.

FOUR

Britain's newest car. The world's most economical Ten. On a recent R.A.C. official trial the saloon did 43.4 m.p.g. Fine performance and lively acceleration. Independent Springing. Saloons from £168.

12 H.P.

SIX

For the owner who wants six-cylinder performance with four-cylinder running costs. Smooth; effortless; economical. Independent Springing. Saloon £215.

14 H.P.

SIX

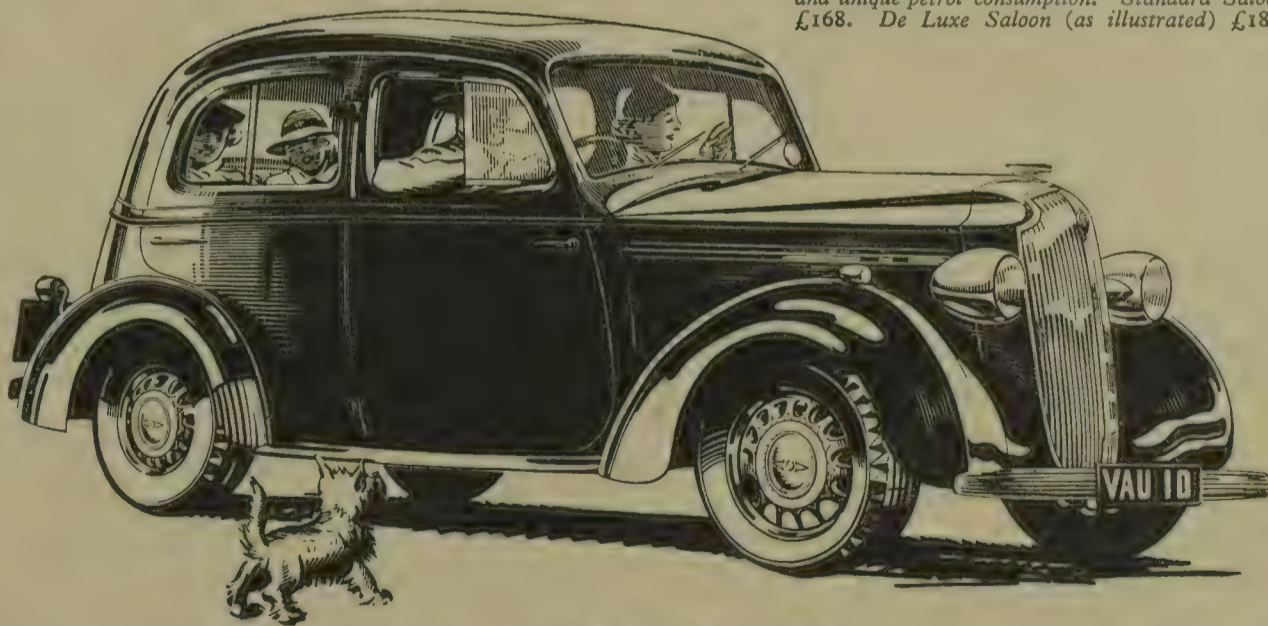
Britain's most popular "Fourteen". Brilliant performance. Consistently improved and refined since it made motoring history. On a recent R.A.C. official trial the 14 h.p. saloon did 30.31 m.p.g. Independent Springing. De Luxe Saloon £225. Touring Saloon with built-in luggage boot £230.

25 H.P.

SIX

Vauxhall's luxury car. Designed to meet world competition. 80 m.p.h. when you want it. On a recent R.A.C. official trial the 25 h.p. saloon did 22.48 m.p.g. Independent Springing. All Synchronesh gearbox. Hydraulic brakes. Built-in interior heater and defroster. Many other luxuries. Saloon with built-in luggage boot £315.

THE VAUXHALL TEN has true Vauxhall distinction, exceptional room, phenomenal power and unique petrol consumption. Standard Saloon £168. De Luxe Saloon (as illustrated) £182.



(Continued)

my choice is the Singer "Super Ten" saloon at £195. It is excellent value, with its overhead camshaft, four-cylinder engine which runs like a "six," due to the good balancing and three-bearing crankshaft, the synchromesh four-speed gear-box which a child can change ratios on, a remarkably good top-gear performance from 6 to 65 m.p.h., full-sized tyres, comfortable upholstery, flush-fitting sliding roof, quarter lights which open, a large luggage-locker and platform type of lid to carry a couple of steamer trunks, if you have that amount of luggage, and extra-wide track of 4 ft. and long wheelbase of 7 ft. 11 in., which makes all the difference in the ease of passengers and steadiness of the car at high speeds on the road. Its fuel consumption is so low that you are apt to worry over it, wondering whether the oil is doing its job or whether the carburettor setting has been placed on

the economy side at the expense of maximum speed. But it has not, and you can average a steady 40 m.p.h. for hours on a petrol consumption of 35 miles to the gallon, with bursts at over 60 m.p.h. You cannot find anything better than that consumption with its high acceleration. Also this Singer "Super Ten" saloon has equal charm for the driver and the passengers. The former enjoys the excellent response from the engine to do what he asks of it, while the latter ride restfully at all speeds, whether ambling along in the lanes, seeing the countryside, or hustling on the trunk roads to get to their destination quickly yet without undue fatigue. This "Super Ten" Singer is one of the outstanding successes of the 1938 season and stands up well to hard work.

Lord Perry's warning at the recent general meeting of Ford shareholders has attracted wide attention to the danger of the British market being flooded by subsidised German cars imported at less than the cost of production. He feels that Government action should be taken not only to apply measures which are necessary to protect the British industry against unfair competition, but also to relieve our English car-manufacturers of handicaps which make it difficult for them to compete overseas. The German car market is closed to us, and so the British manufacturer is handicapped, while no country in Europe is more efficient in production methods than Great Britain. It was pointed out

at the Ford meeting that the Company's export business had risen by a further 26 per cent. but Lord Perry believes that much more would have been possible were the British industry relieved of some of its handicaps.



COMPETITIVE CAR-DRIVING IN SOUTH AFRICA: MR. "DAVE" MCKNIGHT WITH HIS HILLMAN SIX-CYLINDER SALOON AND SOME OF THE TROPHIES HE HAS WON.

Competitive driving is now gaining wide popularity in all parts of the Empire and notably in South Africa, where a number of well-organised events have already attained classic standing. One of the best-known and most successful of South Africa's competition drivers is Mr. "Dave" McKnight, the popular manager of the Cape Town Motor Racing Circuit, who, at the wheel of his Hillman six-cylinder saloon, has won during the last year or two a number of important awards, including the much-coveted Schlesinger Trophy for the best performance, irrespective of class, in last year's 2000 miles Cape-Rand-Cape reliability trial.



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Cruises down the Thames to see the great Ford works at Dagenham have now started, so that visitors to London can take this trip from Westminster Pier at 11.30 a.m. any Monday, Tuesday, Wednesday, and Thursday during the summer, with the exception when the factory is closed on holidays. Even if you do not feel equal to inspecting the whole of these vast works, the trip itself down the river is well worth the fare of 3s. 6d., and it returns you to your starting point about 6 p.m., so you do get a full day's amusement. Besides, it is most interesting to see the many historic places on the Thames-side, such as Rosherville Gardens, the Old Ship Inn, of whitebait feasts, Greenwich Hospital, etc. The s.s. "Hurlingham" has been chartered for the trip as the Board of Trade did not approve the plans of the new boat which was under construction to replace the old "Dagenham."

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JUNE 18. "Vandyck," from Liverpool to Northern Capitals, &c. **13 days from 17 gns.**

JUNE 25: "Voltaire," from Southampton to Northern Capitals, &c. **13 days from 17 gns.**

JULY CRUISES

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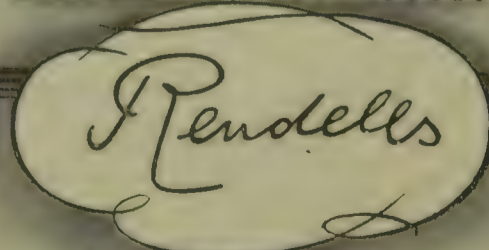
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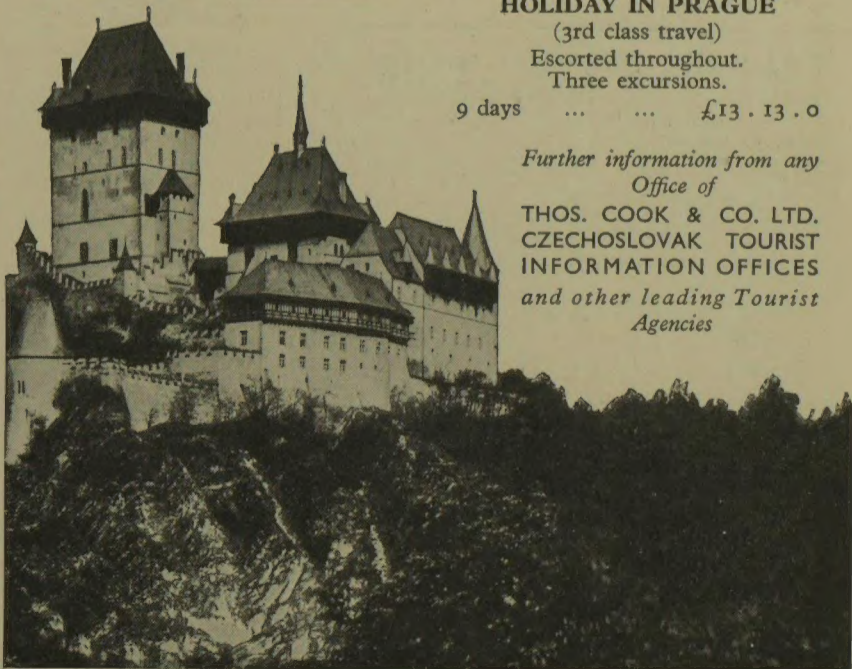
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THERE is no lack of pictorial or philatelic interest in the stamps that have come to hand this merry and royal month of May. While the stream of colonial issues continues to feature King George VI., Newfoundland, which has always shown its loyal affection for the Royal Family, embarks upon a new royal portrait gallery. The first four stamps received, and the portraits they bear, are: 2 cents green, King George VI.; 3 cents carmine, Queen Elizabeth; 4 cents blue, Princess Elizabeth; 7 cents ultramarine, Queen Mary. King George VI. is shown in profile, but all the royal ladies are in full- or nearly full-face portraits. The Princess stamp is in much the same light blue colour as the stamp showing her as an infant on the 6 cents Newfoundland stamp of 1932.



NEWFOUNDLAND:
QUEEN MARY.

Newfoundland stamp of 1932.

Collectors will require to open up a new page in their albums for the Sanjak of Alexandretta, whose internal autonomy was agreed upon between France and Turkey in 1937. To begin with, the current stamps of the Republic of Syria have been overprinted "Sandjak d'Alexandrette" in French, but these will no doubt be replaced in due course by stamps of special design.

Rice-harvesting provides an unusual picture on new pictorial stamps of Sierra Leone, values 1½d. scarlet and 2d. purple, while an attractive view of Freetown from the harbour is seen on the ½d. green and black and the 1d. lake and black.



SIERRA LEONE: RICE HARVESTING.

The 1½ cent brown Martha Washington stamp in the new U.S. regular series has arrived, having been issued on May 5. It follows the general design of the 1 cent green Washington, having a profile set against a simple dark ground of horizontal lines. It approaches more nearly to the artist's conception of what she meant her £100 prize George Washington to be. The 1 cent was printed in a light green colour which does not throw the portrait into such prominence as the brown of the 1½ cent. The prize design by Miss Elaine Rawlinson is closely followed in both stamps.



U.S.A.: MARTHA
WASHINGTON.

On the new Cayman Islands we are offered a change of diet in a Caribbean dolphin on the ½d. and 1s. stamps. The Aldermanic "Hawksbill turtles" are to be seen sporting themselves on the seashore on the 2d., 6d., and 10s. stamps. Other designs in the new set are: Beach View, Grand Cayman, ½d., 1½d., and 2s.; Map of the Islands, 1d. and 3d.; A Cayman Island Schooner, 2½d. and 5s. The map design has a border of thatch rope with a conch-shell in the lower right corner.



SWITZERLAND: PALACE OF THE
LEAGUE OF NATIONS.

In the midst of much clamour about the League of Nations, Switzerland has just issued a set of four pictorial stamps in honour of the League (S.D.N.) and the International Labour Bureau (B.I.T.). Beautifully produced in colour-gravure by Courvoisier, of La Chaux-de-Fonds, they show the great palaces by the lake which house these international institutions. The 20 centimes scarlet and buff and the 1 franc black and buff show two different views of the B.I.T. building; the 30 c. blue and buff and the 40 c. brown and buff present the Palace of the League.



PERAK: SULTAN
ISKANDER.

The 40 cents dull purple and scarlet just received from Perak bears a new portrait of the Sultan Iskander. It is a full-face portrait in place of the profile hitherto used. In June Canada is to give us most of the higher values in the regular series for the new reign. The low values appeared a year ago. The new ones are to be double-sized pictorials showing the Memorial Chamber, Peace Tower, at Ottawa; Fort Garry Gate, Winnipeg; the entrance to Vancouver Harbour, and the Château de Ramezay, Montreal. The new air mail 6 cents will bear a scene on Mackenzie River, North-West Territories.



TRINIDAD AND TOBAGO:
DISCOVERY OF LAKE ASPHALT
BY RALEIGH.

The Trinidad and Tobago stamps for the new reign retain their vignettes of the 1935-36 issue, but are in frames which admit of the addition of the royal medallion, and bring the stamps up to the large transverse oblong shape and size now favoured for our Colonial pictorials. The Crown Agents for the Colonies inform me that the 48 cents and 72 cents denominations have been abandoned. The set now comprises nine values, from 1 c. to 60 cents.



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Bad Nauheim—**Hotel Augusta Victoria**—Situating directly opposite the Baths. Park. Every comfort. Full pension from R.M. 9.

Bad Schwalbach (Taunus)—**Staatl. Kurhotel**. Every room with private toilet and balcony. Built in 1931. Terms from R.M. 10.50.

Dresden—**Hotel Bellevue**—The leading Hotel. Unique position on river. Garden-Park, Terraces. Reduced rates. Gar. Man. Dir. R. Bretschneider.

Düsseldorf—**Breidenbacher Hof**—Leading Hotel World renwd. Fav. home of int. soc. Fam Grill Am. Bar—Orc. Gar. 150 R. fr. 6.—75 Pr. baths fr. 9.

Frankfort-on-Main—**Hotel Execlior**—Left exit of Central Station. 300 beds from R.M. 4.

Frankfort-on-Main—**Hotel Frankfurter Hof**—Leading, but not expensive. Grill-room Bar.

Frankfort-on-Main—**Park Hotel**—Near central Station. Famous for its hors-d'œuvres. Rooms from M.5. Garage and Pumps on the premises.

Garmisch Partenkirchen—**Hotels Gibson/Schönblick**—First-class houses. All modern comfort, near sporting grounds. Moderate terms.

Garmisch—**Bavarian Alps**—**Sonnenbühl**—**Golf Hotel**. Incomparably beautiful situation. 1st-class hotel. Every comfort at Moderate Terms.

Hanover—**Hotel Ernst August**—The city's most distinguished hotel of international name. Owner: Friedr. Wilh. Nolte.

Heldelberg—**Hotel Europe**—First-Class. Quiet location in old park. Rooms from R.M. 5.

Hundseck nr. Baden-Baden—**Kurhaus & Restnt.** **Hundseck**—(2952 feet). Sit. on Black Forest. 160 beds. All mod. cmf. Pen. from R.M. 7 to R.M. 9.

Königswinter o/Rh.—**Kurhotel Petersberg**—Highest class. Overlooking Rhine-valley. Motor-rd. Rack-railway. Gars. Sports. Pens. fr. Mks. 12.50.

Leipzig—**Hotel Astoria**—The latest and most perfect Hotel bldg. Select home of intern. Society & Arist'cy. Mangd. by M. Hartung, Council of Com.

Lindau (Lake Constance)—**Hotel Bad Schachen**—First class throughout—200 rooms—private beach—extensive park—tennis courts—moderate terms.

Munich—**Grand Hotel Continental**—Where everyone feels at home. Quiet location. Moderate terms. Garage.

Munich—**Hotel Grünwald**—Opposite central station. 300 beds. Every comfort. Bierstube.

Munich—**Hotel Der Königshof**—Karlsplatz—1st class. Central situation. 150 rooms. 50 baths. From 5 Mks. New Garage in hotel.

Sasbachwalden (Black Forest)—**Landhaus Fuchs**—20 miles fr. Baden-Baden, a country hse. dsdnd. for the few. Private swim. pool. R.A.C., N.T.C. hotel.

Triberg—**Park Hotel Wehrle**—THE Black Forest Home for English people. First class. Full illustrated prospectus on demand.

Wiesbaden—**Hotel Schwarzer Boek**—1st-class family hotel, 300 beds. Medicinal Bath in hotel. Golf. Tennis. Garage. Pension from Marks 9.

GERMANY—(Continued)

Wiesbaden—**Hotel Nassauer Hof**—World renowned. Finest pos. op. Pk. and Opera. Wiesbaden Springs. Pat'd. by best British society. Pen. from Mks. 12.

Wiesbaden—**Palast Hotel**—1st. class Hotel, opposite Kochbrunnen. Every possible comfort. Own bath, estab. Pension from R.M. 20.

Wiesbaden—**Hotel Rose**—World-renowned Hotel. Own bathing establishment. Patronised by English and American Society. Pension from Marks 12.

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SWITZERLAND—(Continued)

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Lugano (South Switzerland)—**Adler Hotel**—Near station in own grnds. fac. lake, exceptl. view. Rms. Frs. 4. Pen. fr. Frs. 11. Open the whole yr. Gar. boxes.

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Lugano (Southern Switzerland)—**Majestic Hotel**—Strictly first-class. Best view, full south. Own private swimming-pool. Open-air restaurant.

Lugano (South Switzerland)—**Grand Hotel Palace**—Unrivalled situation on lake. Quiet yet central. Open-air restaurant. Large park. Own tennis court.

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